

## Iwerks Shakeups

In early February the board of directors of **Iwerks Entertainment** replaced president and CEO **Charles Goldwater**, naming retired co-founder **Don Iwerks** chairman and interim CEO. Goldwater had been with the company since 1998 (see *The Biz*, *MaxImage!* March 1998).

Chairman **Peter Guber** and vice-chairman **Peter Schaeffer**, who joined the board in September 1999 (see *The Biz*, October 1999), resigned in mid-January. Other recent departures include senior VP **Dan Griesmer**, who left in December, and VP of field operations **Cindy Cronkite**, who resigned shortly after Goldwater.

Don Iwerks told *MaxImage!* that it was “obvious that we were continuing to lose money. We’re a public company and the board had to make a change, and get it turned around.” The company has been struggling financially for more than a year. In the quarterly report to the US Securities and Exchange Commission released Feb. 14, Iwerks reported net losses for the three-month and six-month periods ending Dec. 31, 1999, of US\$1.88 million (See *BIZ* on page 4)

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## GSTA Mid-winter Meet

The **Giant Screen Theater Association** held its annual Mid-Winter meeting in Pittsburgh, PA, Feb 3-5. About 80 people attended the one-and-a-half-day meeting hosted by the **Carnegie Science Center**.

The Mid-Winter meeting’s principal function is to plan for the fall conference and it is therefore open only to members of committees. The group heard proposals to launch an LF film award ceremony at the 2000 annual conference and to select a prominent outside keynote speaker who would draw attention to the association. Delegates also learned about the organization’s financial condition and conducted other association business.

The meeting included a dinner reception in the Hall of Architecture at Pittsburgh’s Museum of Art, and a presentation of focus group research into the effectiveness of *Wolves* in achieving executive producer **Chris Palmer**’s 10 goals for an educational LF film (see *MaxImage!*, November 1998). (A future edition of *MaxImage!* will provide a more extensive report on this research project.)

### GSTA 2000 in Frankfurt

The 2000 annual conference will be held in Frankfurt, Germany, Sept. 14-19, hosted by the **N.e.U.e. IMAX-Filmtheater**. About 800 people are expected to attend the six-day meeting, and registration will be limited to that number because of the relatively small capacity of the theater (about 350 seats). Among the highlights of the conference will be:

- 12 new films;
- The MAC Awards gala (possibly including the new film awards) to be held at the Kurhaus Weisbaden, a grand 19th century meeting hall;
- A dinner at Kloster Eberbach, a former Cistercian monastery;

(See *GSTA* on page 8)

## Premiering this Month Dolphins

The second film in **MacGillivray Freeman Films**’ Great Adventure Film Series, *Dolphins*, opens in about 50 theaters in March and April. The film follows marine biologist **Kathleen Dudzinski** as she studies the mammals in the clear waters of the Bahamas, trying to decipher their methods of communication. Swimming underwater with a pod of dusky dolphins, she uses specialized audio gear to record and interpret the sounds they make. With the assistance of colleague **Alejandro Acevedo-Gutierrez** and mentor **Bernd Würsig**, Dudzinski, carefully accumulates scientific data for analysis in the lab. Grammy®-winning recording artist **Sting** contributes to the film’s score, as he did for MacGillivray’s 1994 film *The Living Sea*.

*Dolphins* was directed, produced, and photographed by **Greg MacGillivray**, co-produced by **Alec Lorimore**, and written by **Tim Cahill** and **Stephen Judson**, who also edited. Other cinematographers included **Dran Ohlund**, **Paul Atkins**, and **Bob Talbot**. The film was made in association with **National Wildlife Productions**, and NWP’s **Christopher Palmer** was executive producer. Major funding was provided by the **National Science Foundation** and the **Museum Film Network**.



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by Marty Shindler

**The Search for  
Critical Mass**

In the nearly ten years that I have been involved in LF film, the industry has constantly been striving to achieve critical mass. This has been a frequent topic of discussion at industry gatherings, even if the actual term "critical mass" was not used.

Knowing that the many scientificalliterate denizens of the LF world might differ with me in defining the term, I consulted the Merriam-Webster dictionary on America Online. It defines "critical mass" as "a size, number, or amount large enough to produce a particular result; the critical mass of activity needed for a retail store."

"Particular result." What could that be? Profits? More theaters? More films in production and release? More organizations involved in the LF food chain? More fresh ideas for stories and production techniques? More industry nominations and awards? More recognition of the format by the general public?

Although I may have used the word "more" in the preceding paragraph more times than was necessary, is it just *more* of this and *more* of that? In my opinion, the real answer is *more* and *better*.

In the mainstream film industry, with approximately 34,000 screens in North America, "more" does not mean "better." Having more theaters has not always translated into more profits for producers, distributors, or exhibitors. A bad film at thousands of theaters just fails big. A great film in only a handful of theaters may fail small or succeed small. Winning big, in the LF or the conventional world, requires a great film in lots of theaters.

With *Everest*, *Mysteries of Egypt*, and *T-Rex*, LF audiences have shown

# Shindler's Site

that they will turn out for "better." Each garnered strong overall box office, and *Everest* added remarkable video results and respectable ratings on national cable TV. (These two factors add to the format's recognition in the eyes of the paying public. Despite the *Everest* example, ancillary markets are still a vastly under-exploited part of the LF revenue stream.)

A critical mass requires more theaters and more production. As I have stated frequently in this column, each begets the other. However, the two segments must be economically balanced, with a mutually beneficial division of income and expenditures. I believe there must be a more viable approach to splitting box office receipts, sharing the costs of advertising and marketing, and a wider disclosure of vital industry information.

*Fantasia/2000*, although admittedly a unique case, is undoubtedly another step toward a critical mass. Many theaters balked at the 50% royalty fee and other conditions Disney imposed. But those high fees funded the film's aggressive and professional marketing campaign. Although expensive, it was effective.

I believe that this more balanced financial approach helped put people in the seats, which, after all, is everyone's goal. Reports from around the world indicate that the vast majority of F2K exhibitors are extremely pleased with its performance. Perhaps one day we will look back at *Fantasia/2000* as the film that pushed the industry into a critical mass.

The LF industry is at the brink of a critical mass that could propel us all rapidly into the future. But the industry could also pull back from that threshold and stagnate. Many in the LF world believe that the demise of several companies in recent years was the result of imbalanced supply and demand. As reported elsewhere in this issue, other companies are struggling for survival right now.

Here are some of my thoughts on critical mass as related to the different industry segments.

**Exhibition.** Today's LF screen count, split between commercial and institutional theaters, has only become a critical mass in the cases of *Everest*, a true crossover film, and *Fantasia*, with its unprecedented royalty split and marketing campaign. In those cases, the economics of large-scale rollouts succeeded. Where such broad-brushed marketing campaigns have failed in the past (or may fail in the future), the culprit would appear to be poor films, ineffective campaigns, or both.

**Production.** A critical mass of theaters should spark an increase in production. This in turn will entice more filmmakers from the mainstream industry to enter LF production, bringing fresh ideas and concepts to the screen.

**Distribution.** For distributors, critical mass, combined with a balanced economic model, will fund better and more professional marketing and advertising campaigns. Until just a few years ago, there were few if any unified ad campaigns for LF films. Many theaters' campaigns consisted of little more than a timetable listing in the local paper. Once there is a critical mass, we will routinely see more comprehensive marketing plans, including national TV ads.

Industry growth for the long-term benefit of all mandates this balanced approach. Without it we will not be able to attract the capital needed to fuel further growth. Potential entrants to the industry will look at the current imbalance and determine that there are better places to invest. With it, we will be well on our way to critical mass.

*Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.*

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## The Mailbox

Last month we printed an open letter to Imax Ltd. from Alfred Gelbmann, director of the IMAX theater in Vienna, in which he expressed his concerns about *Fantasia/2000* and Imax's plans for expansion of the LF industry. MaxImage! offered Imax the opportunity to respond, but company officials have declined, saying they do not conduct discussions with customers through the media.

MaxImage! sincerely hopes that Imax will reconsider this position and provide the whole LF industry with their views on the issues raised in Mr. Gelbmann's letter.

Shortly after we requested a response from Imax, but before the February issue was published, we received three messages from IMAX theaters within 24 hours, all describing their positive experience with *Fantasia/2000*.

Although space precludes our printing all three in their entirety, we excerpt them below.

Feb. 2, 2000

Dear MaxImage!:

I want to set the record straight about *Fantasia/2000*. Both of Cinemark's theaters, particularly our theater in Dallas, continue to have sellout shows on weekends. Football weekends are notoriously hard on movie theaters. However, we had the same sellout on Super Bowl weekend that we've had every other weekend since

*Fantasia/2000* opened. We have averaged around 75% occupancy for the first month. The majority - about 80% - of our internet ticket sales is for *Fantasia/2000*. The other 20% is spread out over all of the other films offered at our multiplexes. Our group sales have doubled. Our phone lines for advanced sales are constantly busy. Merchandise sales are booming. May our January film for the year 2001 be as successful!

The marketing awareness that the Disney Corporation has given both the IMAX brand and our theaters has been invaluable. The print, television, and radio campaigns have brought new IMAX theater customers to our doors. This is something that we never could have accomplished in such a short time with our limited marketing resources. It remains to be seen what this means for the future of our theaters and our industry, but there is no way that *Fantasia/2000* can be termed a failure or a loss leader with the results we've had so far.

Terrell E. Falk

Vice President, Large Format Theatres  
Cinemark USA, Inc.

Feb. 3, 2000

At The Tech Museum of Innovation, San Jose, CA, we opened *Fantasia/2000* with over 35,000 tickets presold. In the normally quiet month of January, over 47,000 viewers have enjoyed *Fantasia/2000*. Over 20% (10,000) of these tickets were sold on the web, our best web sale to date. We have sold over 89,000 tickets and have 20 corporate screenings on the books. For 24 out of 29 days in February we are running 9:30 a.m. shows.

We have reordered merchandise three times.

Weekends continue to be sold out. We have added Saturday midnight shows, and to our delight they come close to selling out.

I believe that there is an increase in awareness of the IMAX brand, our theater, and The Tech as a destination. We have broadened the base of visitation in The Tech with new audiences coming to our theaters.

We received a request from a lady whose house had recently burned down. Surprisingly, what was paramount in her life was, "Could we still honor the *Fantasia/2000* tickets that had been lost in the fire?" Of course we did!

In closing, *Fantasia/2000* has shown that a partnership with a distributor with a high quality film product combined with an effective mix of local, national, and international media and marketing support, and together with a committed and loyal IMAX film network can really elevate the public and industry response to new IMAX film projects.

Wesley A. Wenhardt, Theater Director  
The Tech Museum of Innovation

Feb. 3, 2000

On behalf of my organization, **Ciudad de las Artes y las Ciencias**, and as Director of **L'Hemisferic** of Valencia (Spain), I would like to tell you how proud we are to have *Fantasia/2000* in our theater.

When we decided to sign for *Fantasia/2000*, like other theaters we were unsure about the results. Now, one month after the opening, we can say *Fantasia/2000* is an ABSOLUTE SUCCESS. Our attendance for this first month has been 44,763 people, an occupancy rate of 83%. As of today 133,027 people have made advance reservations to see *Fantasia/2000* through April 30th.

We have had to modify our first timetable, adding more shows to handle the great demand. Now we screen 48 shows per week.

Because L'Hemisferic is so young (we opened in April 1998), *Fantasia/2000* has been a reason for many people to come for the first time; for others who have here been before, a reason to come again. We are also receiving many visitors from other cities of Spain.

For us *Fantasia/2000* has meant greater box offices than we ever had before. **Buena Vista International** is as happy with the financial results as we are.

Antonio Camarasa  
Director of L'Hemisferic

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## R CORRECTIONS

In last month's MaxImage! Index, the column labeled "Int'l Cume" should have read "Total Cume."

Last month's directory listing for Shows-can gave the incorrect URL for their Web site. It is [www.showscan.com](http://www.showscan.com).

In the e-mail message we sent to many members of the LF community on Feb. 15 announcing the nomination of *The Old Man and the Sea* for an Academy Award, we mistakenly identified Michel Sery, a producer of the live action portion of the film, as producer of the animated part. The producer of the animated segment was Tatsuo Shimamura.

# THE BIZ

## FILM STOCK

(from **BIZ** on page 1)

and \$3.45 million respectively. The loss per share for the quarter was \$0.55 compared to a loss of \$0.23 for the same period last year; for the six-month period, per share loss was \$1.00, compared to a loss of \$0.51 in the same period of 1998. Last year's figures had represented a reduction in losses over the previous year which the company hoped would establish a trend toward profitability.

The 2:7 reverse split of Iwerks' shares approved last month (see *The Biz*, February 2000) has not helped the stock's value, which continued to decline in February, falling to an adjusted 52-week low of \$1.375 late in the month. The company reported that it is being delisted by NASDAQ and is applying to be traded on the exchange's Smallcap Market.

Countering this grim fiscal picture was a series of LF theater deals announced in January and February, most using Iwerks' new "Extreme Screen™" brand. They included a commercial 8/70 theater for **Warner Village Cinemas** in Cheshire Oaks, England, outside Liverpool, which opened on Jan. 21; a 3D/4D theater at the **Happy Valley Amusement Park** in Shenzhen, China, which opened on Feb. 4; an 8/70 screen at the **North American Museum of Ancient Life** in Lehi, UT, set

to open this summer, and a 3D 8/70 system for **CineGrand** (formerly **Showmax**) at the **Montreal Forum** that is expected to open in August.

Saying it was premature to discuss the details of the company's plans to move forward, Don Iwerks stated, "We're in the process now of completing a business and strategic plan for where company's goals should be and where we're going. We need to make the place more efficient, and get rid of some of the mistakes that were made that cost us money." Iwerks added that although a new CEO should be on board in a few months, he intends to stay personally involved in the company for some time.

Film VP **Jon Corfino** also left Iwerks in February, but told *MaxImage!* that the timing of the move was coincidental and not related to the other personnel changes. He will continue to consult to Iwerks on projects he had been developing there as he takes up a new business opportunity he declined to describe.

### Imax reports record profits

**Imax Corporation** reported record earnings of US\$0.53 per share (diluted) for the quarter ending Dec. 31, 1999, and \$0.83 per share (diluted) for the year ending that date. In the same periods of the previous year the company had reported a

loss of \$0.56 per share for the quarter and earnings of \$0.03 for the year. The three-month increase came from revenues recognized on the delivery of 18 projections systems during the quarter, valued at \$60.1 million, film revenues up 45% to \$17.1 million (primarily from *Siegfried & Roy* and *T-Rex*), and profits of nearly \$9 million from **Digital Projec-**

**tion International**, acquired in late 1999 (see *The Biz*, *MaxImage!* October 1999).

The company signed deals for 12 new systems during the quarter, totaling \$31.2 million. These included a three-theater signing in Japan, the first LF theater in Greece, and three institutional theaters in the US. During 1999, Imax contracted to supply a total of 44 theaters with a value of \$120.2 million, including an eight-theater deal with UK-based cinema chain **United Cinemas International**, a six-theater deal with Italy's **Medusa** chain, and new theaters in China, Egypt, Greece, Scotland, France, Germany, and South Africa.

Backlog as of Dec. 31, 1999, was 77 systems with a value of \$192.5 million, up 10% from the previous year's backlog of \$175.8 million. The company puts no dollar value on seven systems in the backlog in which it will have an equity interest.

The price of Imax shares jumped nearly \$4.00 after the report was released on Feb. 16, from \$24.25 to \$28.125, settling at \$26.50 by the end of February. Analysts credited the increase to the positive report, the success of Disney's *Fantasia/2000*, and the recent news of participation by other Hollywood studios in *Cyber-World*, due out this fall (see *Shorts*, *MaxImage!* February 2000). (Imax has no direct participation in *Fantasia*, and although the company will derive system royalties from exhibitors showing the film, those will accrue in 2000, and did not contribute to the 1999 profits.)

### Q3 losses for Showscan

**Showscan Entertainment** reported narrowed losses for the quarter ended Dec. 31, 1999, but widened the loss over the nine-month period ending that date by almost 40%. During the quarter the company lost US\$899,000 on revenues of \$2.24 million, but for the nine-month period lost \$4.05 million on revenues of \$4.69 million. Losses for the same periods in the previous year had been \$1.37 million and \$2.9 million respectively.

The company's quarterly report attribut-



*Futuroscope in Poitiers, France, has been sold to Amaury.*

# THE BIZ

## DEALS

ed the losses to the closure of eight UATC Starport attractions and the renegotiation of a major film licensing contract.

### Futuroscope sold to Amaury

The French press conglomerate **Amaury** has bought **Futuroscope**, the French theme park of the moving image and the second most popular leisure attraction in France, for FF277 million (US\$41.14 million). As reported here last July, the **Conseil Général de la Vienne**, the government of the *département* in which the park is located, had put its 70% share of the 13-year-old park up for sale. The remaining 30% will continue to be held by the multinational concerns **Vivendi**, **Suez Lyonnaise des Eaux**, **BTP/SAE**, and the park's directors.

Amaury, which organizes the Tour de France bicycle race and owns *Le Parisien* and several French sports media outlets, will pay the Conseil an initial rent of FF32 million (\$4.75 million) per year for the land and pavilions. Over the next three years the two organizations will invest up to FF150 million (\$22.3 million) in new attractions.

In 1998 Futuroscope served 2.7 million visitors and had gross revenues of FF670 million (\$99.5 million).

### nWave to distribute *Human Body*

*The Human Body*, an LF film being produced by **BBC Science** and **Discovery Networks**, U.S., will be distributed by **nWave Pictures**. The film, based on the BBC's television series *Intimate Universe: The Human Body*, is being funded by BBC Worldwide in association with the **Science Museum** of London. **Peter Georgi** will direct, **Richard Dale** is producer, and Discovery's **Jana Bennett** is executive producer.

Production began earlier this year, and the film is set for a spring 2001 release.

### BRC wins deals in TX, IL

**BRC Imagination Arts** has closed deals to produce a special effects show for the **Texas State History Museum** in Austin,

and to design all the presentations and exhibits for the **Abraham Lincoln Presidential Library** in Springfield, IL.

The show for the Austin museum will trace the history of Texas and is set to open with the building early next year. The facility will also house an IMAX theater.

The Lincoln Library is a US\$115-million facility that will include a giant screen theater, a "total immersion walk through Lincoln's life and death" and artifacts such as the original manuscript of the Gettysburg Address. The library will open in 2003.

### Breier upped to Sr. VP at Disney

**Lylle Breier**, vice president of special events for **Walt Disney Pictures** for four years, has been promoted to the new position of senior vice president of special events. In the new position, she will oversee worldwide special events related to the studio's films and videos. Breier has been with the Disney organization for 13 years.

Breier's most recent accomplishment was coordinating the construction of the temporary *Fantasia/2000* IMAX Theatre **Los Angeles**.

### BRC's Wyatt promoted

**Rob Wyatt** was promoted in February to the position of director of project development for **BRC Imagination Arts**. He had been creative director of BRC's Creative Development Division, in which role he had worked on the **Abraham Lincoln Presidential Library** (see item above), Ocean Park in Hong Kong, and other projects.

In the new position Wyatt will evaluate clients' needs and assemble the teams needed to meet those needs. He will report to **Donna Davidson**, vice president of project development.



## PERSONNEL

### Polla fired from MegaSystems

In February, **Larry Polla** was asked to leave his position as chief technology officer at **MegaSystems, Inc.** He has also been removed from the company's board of directors. His duties have been taken on by **Steve Kitten**, who was promoted to the CTO position. Company officials declined to give a reason for the action, but sources close to the situation tell *MaxImage!* that Polla had had frequent clashes with MegaSystems CEO **Hilary Grinker**.

Polla founded **Hi-Tech Motion Picture Systems** in 1985 and shortly thereafter hired Kitten. The two were partners and had just introduced a new 8/70 projection system when the company merged with **Educational Marketing Concepts** and **World Cinemax Productions** to form MegaSystems in the spring of 1998. The new company, backed by holding company **Safeguard Scientifics, Inc.**, had aspirations to be a sort of mini-Imax, producing films, owning and operating theaters, and building and selling projectors.

Just five months later, World Cinemax withdrew from the mix, leaving the **Great Smokies MegaTheater** it had developed to MegaSystems, but effectively ending Mega's theater-building plans. Last year its first LF film, *Olympic Glory*, opened, and although well received critically, it has so far won only 25 bookings, far too few to recoup its reported \$8 million budget. Although there were suggestions last year that a film of the 2000 Olympics might be made, no future films are planned.

The company has had modest success in selling Hi-Tech-designed projection systems, with at least 17 installed or contracted. However, observers believe the company continues to lose money and will have difficulty recovering the costs of the merger and the film.

Grinker tells *MaxImage!* that she is confident the company will succeed by focusing on its core business of installing systems and serving customers.

Polla says he has no immediate plans, but that he intends to remain in the motion picture industry.

## On Location In Venezuela for *Lost Worlds*

What do you do if you've transported an entire LF production crew to a remote location in Venezuela for aerial shooting, only to find out that your helicopter is broken and won't be ready for four days? This is the situation that director **Bayley Silleck** and cinematographer **Ernest McNabb** confronted in January while shooting for *Lost Worlds: Life in the Balance*.

The LF film is a look at the vital question of biodiversity and how the rapidly increasing extinctions of species may affect humans and all life on earth in ways we do not yet understand. *Lost Worlds* captures the incredible variety of life found in such remote corners of the world as Indonesia, Panama, and Venezuela and follows scientists as they try to learn more about the delicate web of life.

A production of **Blue Mountain Film Associates, Inc.**, the film is being directed by Silleck, written by **Sugith Varughese**, and produced by **Goulam Amarsy** and **Jeffrey Marvin** for release in late 2000. It will be distributed by **Primesco Communications, Inc.** Major funding has been provided by the **American Museum of**

**Natural History** in New York and the **National Science Foundation**.

When they learned about the broken chopper, the crew was in the Gran Sabana region of southern Venezuela,

a location so remote that equipment has to be transported up the Orinoco River in huge dugout canoes. While they stared at the river, the canoes, and the prospect of doing nothing for four days, an idea was hatched.

Silleck and McNabb turned to camera operator **Ralph Mendoza** and technician



*Angel Falls*

**Andy Sych** and asked if they could mount the SpaceCam on a canoe for shooting on the river. The gyro-stabilized camera system, equipped with an IMAX MSM 9801 camera, had been brought to Venezuela for aerial shooting on the incapacitated chopper.

"My first reaction was, 'Absolutely,'" said Mendoza, who has seen SpaceCam mounted to all sorts of boats, camera cars, and cranes, as well as on the more common planes and helicopters. "We'd certainly never done anything quite as adventurous as this before, but I was confident it could be done."

What Mendoza, Sych, and key grip **Robert Grenier** did was use part of SpaceCam's helicopter nose-mount bracketry to rig the camera system to the bow of the canoe, a massive 35-foot long craft dug out from a single tree and driven by a 48-horsepower outboard motor. A 5,500-watt generator was placed in the rear of the canoe for balance and to provide power for the camera system. An additional 175-pound (80-kg.) counterweight brought the craft into trim. After Mendoza positioned his operator's console on a bench in the middle of the canoe and tested the camera, one final test remained.

"We had to push the canoe off the sand and into the water and hope that it floated. Interestingly enough, not only did it



*The SpaceCam rigged to a dugout canoe in Venezuela.*



float, it turned out to be the perfect camera platform. It was extremely stable," said Mendoza.

For the next three days, the crew shot footage along the river, following a group of scientists traveling in another canoe to the spectacular Angel Falls waterfall.

"This creative use of the SpaceCam technology turned a difficult situation into

a most productive shoot and I was truly delighted with the results," said Silleck. "We got some of the smoothest, steadiest boat-to-boat shots I've ever seen."

Once the helicopter was repaired, the canoe was de-rigged, the helicopter was rigged and the production continued with aerial shooting, with pilot **Dirk Vahle** at the controls.

"Thanks to the improvised rigging of the canoe," added McNabb, "we picked up needed shots, saving what would otherwise have been lost production time."

*This article was edited from material provided by Primesco Communications and SpaceCam Systems, Inc.*

(from **SHORTS** on page 20)

E-mail: LFCA2000@LFCA.org

www.LFCA.org

Information about the conference is now available on the Web site, and online registration is expected to be in place soon.

## Embezzler shuts Lumivision

An accountant for **Lumivision**, the Colorado-based distributor of LF films on DVD and laser videodisc, embezzled more than US\$900,000 from the company over four years, driving the company to bankruptcy and closure. **William P. Sullivan**

was convicted in early February of a single count of theft and given the maximum sentence of ten years in prison by Denver District Court Judge Frank Martinez. Sullivan was also ordered to pay nearly \$1 million in restitution.

Lumivision distributed laserdisc and DVD versions of *Africa: The Serengeti*, *Antarctica*, *Tropical Rainforest*, and four films from **Destination Cinema**: *Grand Canyon*, *Hidden Hawaii*, *Yellowstone*, and *Whales*.

Founder **Jamie White** has arranged for the DVDs of those films to be distributed by **Slingshot Entertainment** in Denver,

where he is now an independent contractor. Slingshot also handles VHS tapes of most of the titles, and will offer DVDs of *Wolves* and *Extreme* later in the year.

## DDD moves CA offices

**Dynamic Digital Depth, Inc.**, has moved its California offices. The new address is:

2120 Colorado Ave., Ste. 100  
Santa Monica, CA 90404-3504  
Tel: 310-566-3340  
Fax: 310-566-3380

# New and Future Theaters

Short name	Theater	Country	Mfr	Fmt	Type	Open	Short name	Theater	Country	Mfr	Fmt	Type	Open
Denver UA	United Artists IMAX Colorado Center	USA	IMAX	1570	3D	1/1/00	Eilat Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000
Los Angeles F2K	Disney's Fantasia 2000 IMAX Theater	USA	IMAX	1570	2D	1/00	Rio	Cine IMAX	BRAZIL	IMAX	1570	3D	2000
Bournemouth She	Sheridan IMAX Theater	ENGLAND	IMAX	1570	3D	1/00	Antwerp Gau	Gaumont IMAX Theater	BELGIUM	IMAX	1570	3D	2000
Shenyang	Shenyang Science Palace Planetarium	CHINA	unk	870		1/00	Austin	Texas State History Museum	USA	IMAX	1570	2D	2000
Karlshamn	Kreanova	SWEDEN	Mega	870	2D	1/14/00	Aachen NeUe	N.e.U.e. IMAX-Filmtheater	GERMANY	IMAX	1570	3D	2000
Cheshire Oaks	Warner Village Cinemas	ENGLAND	Iwerks	870	3D	1/15/00	Istanbul	Transturk IMAX Theater	TURKEY	IMAX	1570	3D	2000
Oklahoma City Omni	OmniDome Theater at Omniplex	USA	Iwerks	1570	2D	1/16/00	Prague IT	I.T. IMAX Theater	CZECH REP.	IMAX	1570	3D	2000
Ankara	Transturk IMAX Theater	TURKEY	IMAX	1570	3D	1/22/00	Leipzig NeUe	N.e.U.e. IMAX-Filmtheatre	GERMANY	IMAX	1570	3D	2000
Salt Lake City Cmk	Cinemark IMAX Theater Crossroads	USA	IMAX	1570	3D	2/00	Kuala Lumpur IMAX	Phileoland IMAX Theater	MALAYSIA	IMAX	1570	3D	2000
Kuwait City	Kuwait Scientific Center	KUWAIT	IMAX	1570	3D	2/00	Johore	Phileoland IMAX Theater	MALAYSIA	IMAX	1570	3D	2000
Woodridge Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	2/25/00	Budapest IT	I.T. IMAX Theater	HUNGARY	IMAX	1570	3D	2000
Jackson MS	Davis Planetarium	USA	Mega	870	2D	3/00	San Diego Krik	Krikorian IMAX Theater	USA	IMAX	1570	3D	2000
Fargo	Century Theatre	USA	Iwerks	870	2D	3/00	Freiburg NeUe	N.e.U.e. IMAX-Filmtheater	GERMANY	IMAX	1570	3D	2000
Tulsa Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/10/00	Amneville Gau	Gaumont IMAX Theater	FRANCE	IMAX	1570	3D	2000
Rome Vatican	Rome Vatican LF Theater	ITALY	unk	unk		4/00	Marne la Vallee Gau	Gaumont IMAX Theater	FRANCE	IMAX	1570	3D	2000
Bristol	Wildscreen at-Bristol	ENGLAND	IMAX	1570	3D	4/00	Long Beach	Long Beach IMAX Theater	USA	IMAX	1570	3D	2000
Providence	Providence IMAX Theatre	USA	IMAX	1570	3D	4/00	Jerusalem Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000
Penrith	Rhedeg Theater	ENGLAND	Mega	870	2D	4/00	Taichung Kings	Kings Entertainment IMAX Theater	TAIWAN	IMAX	1570	3D	2000
Dublin Reg	Regal IMAX Theater	USA	IMAX	1570	3D	4/00	Monterey CA	Monterey IMAX Theater	USA	IMAX	1570	3D	2000
Los Angeles Sony	Sony Universal City IMAX Theater	USA	IMAX	1570	3D	4/15/00	Manchester UCI	UCI IMAX Theater	ENGLAND	IMAX	1570	3D	2000
Pitea	Akva Pite Alvdal	SWEDEN	Mega	870	2D	5/00	Rome Med	Medusa IMAX Theater	ITALY	IMAX	1570	3D	2000
Nashville Reg	Regal IMAX Theater Opry Mills	USA	IMAX	1570	3D	5/11/00	Calcutta	Calcutta	INDIA	unk	unk	2D	2000
London SM	Science Museum	ENGLAND	IMAX	1570	3D	6/00	Nagano Sei	Seibu IMAX Theater	JAPAN	IMAX	1570	3D	1/01
Oakland	Science Theater	USA	Mega	870	2D	6/00	Belfast She	Sheridan IMAX Theater	N. IRELAND	IMAX	1570	3D	3/01
Corpus Christi	USS Lexington Museum	USA	Mega	870	2D	6/00	San Diego NHM	San Diego Natural History Museum	USA	Iwerks	870	2D	3/01
Buenos Aires NA	National Amusements	ARGENTINA	Iwerks	870	3D	6/00	Boston NEA	New England Aquarium	USA	IMAX	1570	3D	4/01
Johannesburg	Johannesburg IMAX Theater	S. AFRICA	IMAX	1570	2D	6/00	Loch Lomond	Lomond Shores LF Theater	SCOTLAND	Iwerks	870	2D	4/01
Perth CP	Cinema Plus IMAX Theatre	AUSTRALIA	IMAX	1570	3D	6/00	McLean Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	5/01
Colorado Sprgs Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	8/00	Honolulu BM	Bishop Museum	USA	IMAX	1570	2D/PL	6/01
New York Cgd	CineGrand Theater	USA	Mega	870	3D	8/00	Baton Rouge	Louisiana Arts and Science Center	USA	Mega	870	2D	7/01
Lehi	North American Museum of Ancient Life	USA	Iwerks	870	2D	8/00	Shanghai 3D	Shanghai ScienceLand IMAX 3D	CHINA	IMAX	1570	3D	9/01
Montreal Cgd	CineGrand Theatre	CANADA	Iwerks	870	3D	9/00	Shanghai Dome	Shanghai ScienceLand IMAX Dome	CHINA	IMAX	1570		9/01
Fresno Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	11/00	Cairo	Cairo IMAX Theater	EGYPT	IMAX	1570	3D	12/01
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570	3D	12/00	Mexico City Cmk	Cinemark IMAX Theater	MEXICO	IMAX	1570	3D/SR	2001
Tampa Reg	Regal IMAX Theater	USA	IMAX	1570	3D	12/00	Newport	Newport on the Levee	USA	IMAX	1570	3D	2001
Los Angeles Edw	Edwards IMAX Howard Hughes Center	USA	IMAX	1570	3D	12/00	Sao Paolo Cmk	Cinemark IMAX Theater	BRAZIL	IMAX	1570	3D/SR	2001
Mitchel	Cradle of Aviation	USA	IMAX	1570	2D	12/00	Beirut	Solidere IMAX Theater	LEBANON	IMAX	1570		2001
Durham	City of Durham Millennium Project	ENGLAND	Mega	870	2D	2000	Bethlehem	Discovery Center of Science and Tech.	USA	Mega	870	2D	2001
Milan	Medusa IMAX Theater	ITALY	IMAX	1570	3D	2000	Yountville	Magnum Cinema	USA	Mega	870	2D	2001
Warsaw IT	I.T. IMAX Theater	POLAND	IMAX	1570	3D	2000	Glasgow	Glasgow Science Center	SCOTLAND	IMAX	1570	3D	2001
Buenos Aires Cmk	Cinemark IMAX Theater	ARGENTINA	IMAX	1570	3D/SR	2000	Tokyo Sei 1	Seibu IMAX Theater Tokyo 1	JAPAN	IMAX	1570	3D	3/02
Hannover	Expo 2000 IMAX Theater	GERMANY	IMAX	1570	3D	2000	Tokyo Sei 2	Seibu IMAX Theater Tokyo 2	JAPAN	IMAX	1570	3D	3/02
Tenerife IMAX	Exmax IMAX Theater	SPAIN	IMAX	1570	3D	2000							
Taranto	Real Service IMAX Theater	ITALY	IMAX	1570	3D	2000							
Tel Aviv Epic	Epic IMAX Theater	ISRAEL	IMAX	1570	3D	2000							

# GSTA Mid-Winter Meeting in Pittsburgh



*Seddon Bennington, director of the Carnegie Science Center.*

(from **GSTA** on page 1)

- A post-conference trip to Hannover for Expo 2000.

The gathering will also include the standard technical, professional development, and Films in Progress sessions, panel discussions, and a trade show. A change made in response to members' comments was the elimination of concurrent sessions. Panel discussions will no longer be held simultaneously with one another, so that conferees will be able to attend all sessions if they wish.

As has been the case at most recent GSTA conferences, the host theater will run a public LF film festival in the days before and after the meeting.

Film distributors and filmmakers wishing to place their films in the film festival or the New Films or Films in Progress sessions will be able to register them via the World Wide Web, as they did last year. The online forms should be available through the GSTA Web site some time next month.

Registration materials are nearly complete, and could be mailed to members as

early as the end of March. Early registration will cost \$595; last-minute registration will be \$850. Three conference hotels are a short walk from the theater and offer rooms ranging from \$111 to \$169 per night. The conference committee is looking into the possibility of reduced airfare through an official conference airline.

## **Other business**

Other matters discussed by the committees at the Pittsburgh meeting included:

**Executive Director.** The association's new full-time executive director, **Mary Anne Henker**, has moved into the association's new permanent offices in St. Paul, MN, and has been focusing on organizing the

fall conference. GSTA officers credited Henker with having the conference brochure ready in record time.

**Finance.** The 1999 conference in New York produced a surplus, returning US\$165,000 to the association. Fiscal 2000 will be the first year in which the association takes on direct financial responsibility for the annual conference, rather than leaving it to the conference host, as has been the case up to now. For this reason, and because of the expense the new staff and offices, the GSTA expects to operate at a deficit for the next two years. However, the organization has substantial reserves and is in strong financial health.

**Membership.** There are currently 80 regular members (15/70 theaters with an educational mission), 197 associ-

ate members (other theaters, vendors, etc.), and 60 developing members (preparing to become regular members). The question of whether 8/70 theaters should be admitted as regular members was discussed and may be taken up by the Executive Committee at its strategic planning session in Houston in April. (The issue of the LF film awards should also be decided at that time.)

**Communications.** A survey of readers of *The Big Frame* was largely favorable, with the lack of timeliness of its news being the primary criticism. To make the publication revenue neutral, approximately 60% of its pages are given over to advertising. The association also plans to upgrade its Web site, adding a members' forum.

The 2001 Mid-Winter meeting will be held in Dallas, and the 2001 annual conference will be in Chicago.



*GSTA president Jim Marchbank in the Hall of Architecture.*



## THE MAXIMAGE! INDEX

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 60 releases (conventional and LF) as listed by *Weekly Variety* is also included.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
1/27/2000	MOE	284,692	37	28,261,756	242,125	23,554,838	51,816,594	78	21		
	IOTS	96,266	46	5,576,051	32,697	2,164,963	7,741,014	40	7	4	11
	Galapago	95,481	48	1,151,915	69,653	825,323	1,977,238	14	5	4	9
	Trex	54,429	53	27,459,268	189,237	12,065,882	39,525,151	66	8	16	24
	Extreme	50,496	57	7,012,383	109,407	8,772,066	15,784,449	44	6	14	20
	Everest	47,155		74,466,073		25,546,611	100,012,684	98	19		
	AEK	44,784		11,346,185	14,919	5,605,696	16,951,881	90	6	5	11
	S&R	31,332		2,294,729	37,304	1,238,103	3,532,832	17	3	6	9
	IN			394,820	2,137	46,382	4,776,772			1	1
1/28/2000	Fantasia	2,800,871	17	15,018,996	803,343	4,047,328	19,066,324	4	54	21	75
2/3/2000	MOE	235,666	38	28,497,422	252,789	23,807,627	52,217,937	79	21		
	IOTS	96,756	51	5,672,807	33,430	2,198,393	7,871,200	41	7	4	11
	Everest	94,396	49	74,554,469			101,298,738	99	19		
	Galapago	82,758	50	1,234,673	44,694	870,018	2,104,690	15	5	4	9
	Trex	45,754		27,505,022	240,158	12,306,040	39,811,062	67	8	16	24
	Extreme	42,698	60	7,190,165	100,570	8,872,636	16,062,801	45	6	14	20
	AEK	38,892		11,385,077	15,490	5,621,186	17,006,263	91	6	5	11
	Wolves	31,596					3,464,799	48			
	S&R	26,501		2,321,230	50,381	1,288,484	3,609,714	18	3	6	9
	Wildfire	15,474					2,222,309	35			
2/4/2000	Fantasia	2,445,499	16	17,464,495	798,934	4,846,262	22,310,757	5	54	21	75
2/10/2000	MOE	326,719	34	28,824,141	223,816	24,031,443	52,855,584	80	22		
	IOTS	122,292	51	5,795,099	42,511	2,240,904	8,036,003	42	6	4	10
	Everest	111,485	53	74,704,773		26,744,269	101,463,683	100	18		
	Galapago	94,218	57	1,328,891	42,610	912,628	2,241,519	16	5	4	9
	Trex	55,933		27,560,955	242,389	12,548,429	40,109,384	68	8	16	24
	AEK	52,234		11,437,311	12,505	5,633,691	17,071,002	92	6	5	11
	AEK	52,234		11,437,311	12,505	5,633,691	17,071,002	93	6	5	11
	Extreme	43,893		7,098,975	77,004	8,949,639	16,048,614	46	6	14	20
	Wolves	38,843	60	3,068,418		432,796	3,501,214	49	11		11
	S&R	26,261		2,347,491	45,533	1,334,017	3,681,509	19	3	6	9
	E3D	12,143		4,326,495	54,482	6,344,445	10,670,940	44	3	7	10
2/11/2000	Fantasia	2,473,749	14	19,938,244	861,670	5,707,932	25,646,176	6	54	21	75
2/17/2000	MOE	320,024	32	29,144,165	196,145	24,127,588	53,371,753	81	22	14	36
	IOTS	118,208	51	5,913,307	50,818	2,291,722	8,205,029	43	7	4	11
	Everest	105,074	55	74,809,847		27,250,444	102,060,291	101	18		
	Galapago	97,614	58	1,426,505	46,220	958,848	2,385,353	17	5	4	9
	Trex	62,434		27,623,389	220,616	12,769,045	40,392,434	69	8	16	24
	Extreme	52,044		7,098,975	66,007	9,015,616	16,166,666	47	6	14	20
	AEK	47,066		11,484,377	15,024	5,648,715	17,133,092	94	6	5	11
	Wolves	36,454					3,537,875	50			
	Wildfire	14,619					2,238,627	37			
	E3D	11,994		4,338,489	56,117	6,400,562	10,739,051	45	3	7	10
	S&R	9,595		2,374,596	47,570	1,381,588	3,756,184	20	3	6	9
2/18/2000	Fantasia	2,521,174	15	22,459,418	855,349	6,563,281	29,022,699	7	54	21	75
2/24/2000	Everest	149,973		74,959,820		27,255,250	102,215,070	102	19		
	Galapago	135,530		1,570,083	38,618	997,466	2,567,549	18	5	4	9
	IOTS	119,413		6,042,458	83,312	2,375,034	8,417,492	44	7		
	Trex	67,674		27,723,830	192,716	12,961,761	40,685,591		8		
	AEK	62,016		11,565,909	14,161	5,662,876	17,228,785	95	6	5	11
	Extreme	52,367		7,203,386	74,995	9,090,640	16,294,026	48	6	14	20
	S&R	37,308		2,413,067	46,855	1,428,443	3,841,510	21	3	6	9
	E3D	20,116		4,358,605	45,336	6,445,898	10,804,503	46	3	7	10
	Sydney				3,601	395,533	395,533	27		1	1
2/25/2000	Fantasia	3,124,485	0	25,583,903	817,139	7,380,420	32,964,323	8	54	21	75



**AA** **JIAC** **Bears**  
**Endurance I-52**  
**Golf** **Vulcania HB**

**LLLL**  
**OM**

**Yosemite**

**SFI**

**ND**

**GT**  
**SS3D**

Release: February 2001.

### Cyberquest

Laserium/Laser Images, Inc.; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadepth 3D. Release: early 2001.  
 — Project is temporarily on hold.

### Secrets of the I-52

Kieth Merrill Productions; distributor: tba; director: Kieth Merrill; cinematographer: Jeff Simon. Release: early 2001.  
 — Plan to return to Atlantic wreck site of WWII Japanese sub for salvage operations and additional filming in summer.

### Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemain; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2001.  
 — One more sequence to be filmed. Waiting for a cooperative volcano.  
 — Editing has begun.

### Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.  
 — April: Additional shooting at a location to be determined.

### Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Lahti; production manager: Natalie Masse; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: April 2001.  
 — March: Filming bear cubs in Montana.  
 — April: Polar bears in Resolute Bay, NWT, Canada.  
 — June – August: Grizzlies in Alaska.

### The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: Andre Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: Spring 2001.  
 — January – February: Effects shooting in the UK.  
 — Additional filming in UK, Europe, and North America through first half of year.

### Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers:

Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.  
 — The film is complete, and will premiere when Loch Lomond visitor center opens in spring 2001.  
 — Hope to screen film at LFCA conference in May.

### Ocean Men

H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.  
 — January: filmed freediving champion Pipin Ferreras in Mexico.  
 — April: Shooting in a studio in Munich.  
 — May: Sardinia.  
 — June – July: Caribbean and Honduras.  
 — Post production will begin in the fall.

### Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: 2001.

### The Search for Infinity

Reuben H. Fleet Science Center; distributor: tba; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur

C. Clarke. Release: September 2001.

— January: Began experimental CGI work.  
 — July 2000 – January 2001: Live-action shooting.

### Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; producer: Paul Novros. Release: fall 2001.  
 — Have filmed various earthquakes and volcanoes for the last decade.  
 — Will capture other disasters as they occur.

### Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: late 2001.  
 — Modeling has begun.  
 — Testing software for stereoscopic rendering.  
 — Animation will begin this month.

### Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: late 2001.  
 — The 30-perf 3D cabin camera will be carried on a Space Shuttle flight this spring, and will remain on the Space Station for two years.  
 — Will film Shuttle activity with 3D cargo bay camera in September.  
 — Filming inside the Space Station will begin in November.



L to r: Assistant camera Steve Ford, director of photography Sean Casey, and director George Casey filming the aftermath of the 1999 earthquake in Turkey for Natural Disasters

# Bookings: March 2000 by Film

537 bookings of 81 films in 231 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

## Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Atlanta FMNH	1/1/00	6/30/00	S	ATSOT BP	Norwalk	3/11/00	6/30/00	E	E3D	Milwaukee	3/11/00	10/6/00	A
	Cocoa	11/2/99	10/3/00			Ankara	1/22/00	7/21/00			Mobile	3/00	9/00	
	Dusseldorf NeUe	3/1/00	2/28/01			Baltimore		6/30/00	S		Montreal VP	3/00	8/00	
	Edmonton SSC	2/18/00	2/18/01			Berlin Disc	10/2/98	10/1/00	A		Myrtle Beach	3/00	3/01	
	Frankfurt NeUe	8/26/99	6/30/01			Bochum NeUe	12/18/97	3/1/01			New Orleans	3/00	8/00	
	Hague	4/12/99	4/11/00	B		Copenhagen	4/5/94	5/15/00	B		New York AMNH	3/10/00	9/00	
	Hutchinson	9/10/99	3/00			Houston SCH	7/30/94	5/31/00			Norwalk	3/11/00	6/30/00	A
	Little Rock	9/29/99	9/29/00			Melbourne CP	6/15/99	4/30/00			Oklahoma City Omni	3/00	8/00	
	Mobile	12/20/99	4/9/00			Munich	11/6/97	12/31/00	B		Omaha	3/00	9/00	
	Munich	5/1/99	2/1/01			Oslo	5/1/99	10/31/00			Orlando SC	3/10/00	9/00	
	Omaha	7/1/98	3/31/00			Speyer Imax	5/18/95	12/31/00	S		Pensacola	3/10/00	9/10/00	
	Perth Omni	3/1/99	6/30/00			Stockholm	3/12/99	3/9/00	B		Pittsburgh	3/6/00	9/30/00	A
	Portland	2/5/99	6/30/00	B		Toronto OP	9/25/97	5/20/00			Portland	3/00	9/00	
	Stockholm	3/1/00	8/30/01		CDS	Adelaide CP	12/24/99				Regina	3/00	8/00	
Africa	Wash NMNH	5/12/99	12/31/00	A		Brisbane CP	12/24/99				San Antonio	3/00	8/00	
	Leon Exp	12/3/99	6/3/00			Melbourne CP	12/24/99				San Diego RHF	3/6/00		A
	Melbourne CP	3/9/00	9/9/00			Sydney CP	12/24/99				Seattle PSC 1	3/00	9/00	
	Oslo	5/99	4/15/00	B		Tokyo TSC	12/4/99	5/28/00			Shreveport	3/00	8/00	
	Pittsburgh	10/15/99	3/00	A	ChanJian Closed	Scottsdale	6/30/99				Singapore SC	3/10/00	9/00	
	Tampa MOSI	12/19/97	9/30/00	S		Seville	1/99	7/00			Syracuse	3/5/00	9/5/00	A
	Tianjin	1/1/98	12/31/00		CV	Baltimore	4/19/98	6/30/00	S		Tampa MOSI	3/17/00	9/30/00	A
	Toronto OP	10/99	9/00			Copenhagen	9/2/98		B		Toronto OP	3/00	8/00	
	Toyohashi	4/1/98	3/31/00	A		Dayton	9/1/97	6/1/00	S		Vancouver SW	3/00	10/00	
	Yunelin Hsien 1	2/00	1/01			Hampton	1/8/99	12/31/00	S	E3D	Virginia Beach	3/00	8/00	
Alaska	Anchorage	12/15/99	5/15/00		DIA	Perth Omni	1/1/97	6/30/00	B		Winnipeg	3/00	10/00	
	Atlanta FMNH	9/6/99		A		Vancouver SW	11/7/97	11/7/00	S		Adelaide CP	5/20/99	5/00	A
	Branson	5/1/99	4/1/00	A		Wash NASM	8/8/96		A		Auckland CP	11/99	6/00	
	Cape Town	3/19/99	9/18/00	B		Berlin Sony	11/15/99	5/14/00			Berlin Disc	2/26/99	5/00	A
	Denver MNH		3/9/00		DIS	Hampton	4/5/92	6/30/00	S		Bochum NeUe	7/99	7/00	
	Fort Lauderdale	7/2/99	6/6/00	A		Houston SCH	1/18/93	5/31/00	B		Brisbane CP	5/20/99	5/00	A
	Hampton	10/15/99		E		Huntsville	1/1/00	12/31/00			Dusseldorf NeUe	3/25/99	3/25/00	A
	Hull	7/1/99	3/31/00	A		Hutchinson	10/7/85	6/17/00	S		Galveston	5/28/99	5/27/00	A
	Kyoto	3/21/98	2/28/02		Discov Dolphins	Kitakyushu	4/20/90	3/31/00			Melbourne CP	5/20/99	5/00	A
	Nagasaki	10/2/98	3/31/00	A		Syracuse	1/26/97	9/1/00	S		Quebec	10/26/99	5/00	B
	San Antonio	9/99				Houston SCH	7/30/94	5/31/00			Singapore DC	6/99	5/00	
	Stockholm	3/12/99	3/9/00	B		Huntsville	10/1/98	12/31/00	B		Sydney CP	5/20/99	5/00	A
AlienAdv	Taejon Earth	9/1/99	8/30/00		Everest	Pensacola	8/1/99	3/9/00			Woodridge Cmk	3/1/00	7/1/00	A
	Tampa MOSI	3/17/99	9/30/00	B		Perth Omni	2/95	6/00	S		Yokohama	3/1/00	3/1/01	A
	Tampa MOSI	12/99	5/25/00	A		Portland	5/28/99	9/6/00		EMSH EOTS EpicJour	Seattle Omni			A
	Adelaide CP	11/11/99	5/31/00	A		Shima	4/10/98	3/31/01	A		Virginia Beach	4/1/98	4/30/01	
	Berlin Disc	3/00	9/00	B	Amazon	Atlanta FMNH	3/00	8/00			Fort Worth	11/6/99	3/15/00	A
	Berlin Sony	3/00	9/00	A		Birmingham	3/00	9/00			Hague	2/20/00	8/18/00	A
	Galveston	3/1/00	9/30/00	B		Boston MOS	3/10/00	9/00			Houston MNS	10/15/99	3/31/00	A
	Houston SCH	3/00	5/00	B		Charlotte	3/10/00	9/00			New Orleans	10/15/99	5/30/00	A
	Myrtle Beach	3/00	10/00	A		Chattanooga	3/00	11/00		Everest	New York AMNH	10/15/99	3/14/00	
	Santa Clara	3/00	9/00	A		Chicago MSI	3/10/00	9/00			Saint Paul	12/11/99	4/15/00	A
	Baltimore	5/21/99	6/30/00	S		Cleveland	3/00	1/01			Adelaide CP	5/8/98	12/31/00	
	Cape Town	1/15/00	7/14/00			Denver MNH	3/10/00	10/5/00	A		Baltimore	10/1/98	6/30/00	E
	Cincinnati	2/19/00	6/9/00			Denver MNH	3/10/00	9/00			Cheshire Oaks	1/14/00	7/13/00	
	Denver MNH	10/8/99	5/25/00	A		Detroit	3/00	9/00			Coomera	1/1/00	12/31/00	A
	Hampton	10/15/99	4/8/00			Duluth	3/10/00	9/10/00			Hutchinson	10/1/98	3/11/01	B
	Milwaukee	10/2/99	4/7/00	B		Edmonton SSC	3/00	8/00			Laie	5/17/99		A
	Puebla	1/15/00	7/14/00			Harrisburg	3/00	9/00			Melbourne CP	5/98	12/11/00	
	Regina	10/13/99	4/12/00			Hull	3/10/00	9/00			Memphis Pink	10/2/99	3/10/00	B
Amazon	Seoul	1/23/00	8/1/00			Hutchinson	3/00	9/00	A		Oklahoma City Omni	11/1/99	4/30/00	A
	Stockholm	3/12/99	3/9/00	B		Hutchinson	3/00	9/00			Pittsburgh	9/7/99	3/5/00	B
	Syracuse	11/6/99	3/4/00	A		Indianapolis CMI	3/10/00	7/13/00			Providence	11/99	3/00	
	Syracuse	3/5/00	5/5/00	B		Kansas City Sci	3/00	9/00			Sandy	11/5/99	5/11/00	
	Toronto OP	5/1/99	4/30/00			Little Rock	3/00	8/00			Shreveport	7/99	3/00	
	Victoria	3/3/00	9/2/00			Lubbock	3/00	8/00			Sydney CP	3/15/98	12/31/00	
	Villahermosa	2/10/00	8/9/00			Milwaukee	3/00	9/00			Tampa MOSI	10/1/99	3/16/00	S

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
<b>Extreme</b>	Toronto OP	1/1/00	12/31/00		<b>Fantasia</b>	Singapore SC	1/1/00	4/30/00	A	<b>LB</b>	Tsuruga	9/1/99	3/31/00	
	Townsville	10/1/99	10/1/00			Speyer Imax	1/1/00	4/30/00	A		Bochum NeUe	10/16/98	12/31/00	
	Auckland CP	9/15/99	5/30/00	A		Spokane	1/1/00	4/30/00	A		Chattanooga	5/3/96	5/3/01	
	Barcelona	5/12/99	5/31/00	A		Sudbury	1/1/00	4/30/00	A		Munich	11/27/97	12/31/00	B
	Berlin Disc	11/20/99	11/20/00	A		Tempe	1/1/00	4/30/00	A		Sinsheim	6/98	5/20/01	S
	Cape Town	10/18/99	10/18/00	A		Tijuana	1/1/00	4/30/00	A		Virginia Beach	6/96	4/01	B
	Hull	10/22/99	5/30/00	A		Tokyo IMAX	1/1/00	5/7/00	A		Chattanooga	10/1/99	4/1/00	
	Las Vegas Cae	10/15/99	3/30/00			Toronto FP	1/1/00	4/30/00	A		Cheshire Oaks	1/14/00	7/13/00	
	Montpellier Gau	5/5/99	5/31/00	A		Valencia Edw	1/1/00	4/30/00	A		Katoomba	8/26/99	8/25/00	
	Munich	4/12/99	4/30/00	A		Valencia Spn	1/1/00	4/30/00	A		Kuwait City	3/1/00	2/28/01	
<b>Fantasia</b>	Myrtle Beach	7/1/99	3/31/00	A	<b>FEOC</b>	Vancouver CN	1/1/00	4/30/00	A	<b>LS</b>	Norfolk	6/1/94		A
	Stockholm	3/12/99	3/9/00	B		Vaughan FP	1/1/00	4/30/00	A		Sandy	12/17/99	3/30/00	
	Yellowstone	11/1/99	11/30/00	B		Winnipeg	1/1/00	4/30/00	A		Syracuse	6/26/99	3/4/00	B
	Addison Mar	1/1/00	4/30/00	A		Toronto OP	1/00	6/00	S		Townsville	10/1/99	10/1/00	
	Aguascalientes	1/1/00	4/30/00	A		Warner Robins	7/92		A		Vancouver SW	10/15/99	3/00	B
	Apple Valley	1/1/00	4/30/00	A		Virginia Beach		6/15/00	S		Victoria	12/17/99	6/1/00	
	Baltimore	1/1/00	4/30/00	A		Brisbane CP	11/3/99	12/31/00			Alamogordo	1/1/00	6/30/00	
	Bangkok CP	1/1/00	4/30/00	A		Copenhagen	12/1/99	11/30/00			Anchorage	12/99	1/01	
	Boise Edw	1/1/00	4/30/00	A		Galveston	12/20/99	6/20/00			Baltimore	5/20/99	6/30/01	A
	Brossard	1/1/00	4/30/00	A		Los Angeles CSC	11/5/99	5/4/00			Barcelona	4/26/99	4/25/00	
<b>Fantasia</b>	Brussels	1/1/00	4/30/00	A	<b>Galapago</b>	Melbourne CP	11/3/99	12/31/00		<b>MOE</b>	Berlin Sony	1/00	6/00	
	Buffalo Reg	1/1/00	4/30/00	A		Montreal VP	11/5/99	4/30/00			Boston MOS	10/1/99	6/30/00	
	Buford Reg	1/1/00	4/30/00	A		Munich	2/17/00	8/31/00			Bradford	10/99	4/00	
	Calgary EC	1/1/00	4/30/00	A		Sydney CP	11/3/99	12/31/00			Brisbane CP	2/1/00	2/1/01	
	Cathedral City	1/1/00	4/30/00	A		Virginia Beach	1/15/00				Columbus COSI	2/5/00	9/7/00	
	Chicago NP	1/1/00	4/30/00	A		Wash MNMH	10/27/99				Denver MNH	6/11/99	6/3/00	A
	Columbus Mar	1/1/00	4/30/00	A		Saint Louis Arch	3/3/97	5/28/00	A		Duluth	12/10/99	4/10/00	
	Dallas Cmk	1/1/00	4/30/00	A		Ontario Mills	2/12/00	11/14/00	B		Hampton	3/26/99	3/31/00	B
	Dallas SP	1/1/00	4/30/00	A		Branson	4/15/99	8/15/00	B		Houston MNS	12/4/99	3/31/00	
	Dearborn	1/1/00	4/30/00	A		Cape Town	7/13/98		S		Hutchinson	1/7/00	9/20/00	
<b>Fantasia</b>	Denver UA	1/1/00	4/30/00	A	<b>GAW</b>	Hastings	12/7/99	3/20/00	A		Kansas City Sci	11/10/99	4/00	A
	Dublin She	1/1/00	4/30/00	A		Hastings	3/21/00	6/5/00	B		Karlshamn	1/14/00	9/14/00	A
	Edmonton FP	1/1/00	4/30/00	A		Little Rock	1/10/00	6/1/00			Katoomba	12/8/99	12/00	
	Fresno Edw	1/1/00	4/30/00	A		Niagara	11/1/99	3/1/00			Kuala Lumpur NP	5/15/99	5/16/00	
	Halifax	1/1/00	4/30/00	A		Poitiers Omni	2/00	2/01			Little Rock	1/10/00	7/10/00	
	Hong Kong	1/1/00	4/30/00	A		Roanoke	7/3/99	7/3/00			Los Angeles CSC	1/28/00	8/31/00	
	Honolulu Con	1/1/00	4/30/00	A		Sandy	3/31/00	6/30/00			Madrid	10/28/99	10/28/00	
	Houston Edw	1/1/00	4/30/00	A		Shenyang	1/1/00	1/1/01			Memphis Pink	3/1/00	10/13/00	
	Indianapolis WR	1/1/00	4/30/00	A		Calgary EC	9/1/99	6/30/00	B		Morelia Ram	12/31/99	12/31/00	
	Irvine Edw	1/1/00	4/30/00	A		Charlotte	9/99	9/01	S		Niagara	11/1/99		S
<b>Fantasia</b>	Kansas City Zoo	1/1/00	4/30/00	A	<b>GBR</b>	Houston MNS	2/11/00	8/31/00	B	<b>MOF</b>	Norwalk	10/22/99	3/10/00	A
	Langley FP	1/1/00	4/30/00	A		Sudbury	1/00	12/02	S		Norwalk	3/11/00	6/30/00	B
	Las Vegas Lux	1/1/00	4/30/00	A		Vienna	9/99	3/00	B		Paris Geo	11/18/98	5/18/00	B
	Lincolnshire Reg	1/1/00	4/30/00	A		Alamogordo	10/1/99	3/31/00			Perth Omni	12/31/99	6/30/00	
	London BFI	1/1/00	4/30/00	A		Barcelona	11/99	5/00			Pittsburgh	5/14/99	6/30/00	A
	London ONT	1/1/00	4/30/00	A		Harrisburg	9/9/99		A		Portland	9/30/99	3/9/00	
	London Troc	1/1/00	4/30/00	A		Saint Louis SC	9/13/99	6/5/00	B		Regina	12/10/99	9/10/00	
	Los Angeles F2K	1/1/00	4/30/00	A		Toronto OSC	11/5/99	7/1/00	A		Roanoke	7/3/99	7/3/00	
	Louisville	1/1/00	4/30/00	A		Houston SCH	6/30/94	5/31/00	B		San Diego RHF	10/1/99	8/31/00	S
	Lubbock	1/1/00	4/30/00	A		Sinsheim	5/15/98		A		Sandy	11/24/99	6/30/00	
<b>Fantasia</b>	Lucerne	1/1/00	4/30/00	A	<b>HD</b>	Bochum NeUe	10/16/98	12/31/00			Seattle Omni	3/00	9/00	
	Mexico City Pap	1/1/00	4/30/00	A		Munich	11/27/97	12/31/00	B	<b>MOTM</b>	Sioux Falls	1/27/00	5/26/00	
	Miami	1/1/00	4/30/00	A		Virginia Beach	4/1/98	4/30/01			Stockholm	11/1/99	10/31/00	
	Mississauga FP	1/1/00	4/30/00	A		Cincinnati	10/16/99		A		Taichung NMNS	7/1/99	6/30/00	A
	Monterrey Mex	1/1/00	4/30/00	A		Hague	10/11/99	10/14/00			Taipei AM	2/99	7/00	
	Montreal FP	1/1/00	4/30/00	A		Jersey City	10/22/99		B		Tampico Ram	12/31/99	12/31/00	
	Nagano Hot	1/1/00	4/30/00	A		Perth Omni	9/25/99	3/31/00			Vancouver SW	9/10/99	6/16/00	
	New Rochelle Reg	1/1/00	4/30/00	A		Saint Louis SC	1/7/00	5/4/00	A		Zion	11/1/99	4/30/00	B
	New York Sony	1/1/00	4/30/00	A		San Antonio	1/21/00	5/21/00			Cape Town	1/19/00	5/31/00	
	Nyack	1/1/00	4/30/00	A		Seattle PSC 1	10/30/99	4/30/00			Munich	2/15/00	7/14/00	
	Ontario Edw	1/1/00	4/30/00	A		Stockholm	9/24/99	3/9/00	A		Pensacola	11/8/96		A
<b>Fantasia</b>	Orlando Muv	1/1/00	4/30/00	A	<b>ITD</b>	Toronto OSC	1/28/00	7/15/01		<b>MTA</b>	Taipei AM	1/00	12/00	
	Osaka Sun	1/1/00	4/30/00	A		Berlin Disc	10/1/99	9/30/00			Birmingham	1/1/00		
	Oslo	1/1/00	4/30/00	A		Chattanooga	4/1/97	5/3/01	B		Myrtle Beach	9/1/99	4/30/00	
	Paris Def	1/1/00	4/30/00	A		Harrisburg	9/9/99		E		Norwalk	10/22/99	3/10/00	B
	Richmond FP	1/1/00	4/30/00	A		Madrid	5/5/99	6/24/00			Branson	3/1/98	4/30/00	B
	Richmond SMV	1/1/00	4/30/00	A		Montpellier Gau	12/31/99	12/31/00			Denver MNH	2/28/00	3/11/00	F
	Rochester Cmk	1/1/00	4/30/00	A		Omaha	3/29/98	3/31/00			Edmonton SSC	1/9/98	6/30/00	
	Rotterdam	1/1/00	4/30/00	A		Sinsheim	5/15/98	5/20/01	B		Hampton	9/10/98	6/30/00	S
	Sacramento	1/1/00	4/30/00	A		Virginia Beach	6/15/96	4/30/01			Houston SCH	6/28/97	12/31/01	
	Saint Augustine	1/1/00	4/30/00	A	<b>L5</b>	Bochum NeUe	8/26/99	8/25/01			Huntsville	6/3/98	5/1/00	
<b>Fantasia</b>	San Francisco	1/1/00	4/30/00	A		Dusseldorf NeUe	8/26/99	8/25/01		<b>MTM</b>	Hutchinson		12/31/00	S
	San Jose	1/1/00	4/30/00	A		Frankfurt NeUe	8/26/99	8/25/00			Kitakyushu	4/1/98	3/31/00	
	Sapporo UCI	1/1/00	4/30/00	A		Hampton	1/8/99	6/30/00			Millwaukee	1/8/00	6/2/00	S
	Seattle PSC 2	1/1/00	4/30/00	A		Sinsheim	10/26/96	5/20/01	B		Niagara	7/1/86		A

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
<b>OG</b>	Adelaide CP	9/16/99	8/31/00		<b>Sydney T40</b>	Tampico Ram	7/23/99	7/22/00		<b>WAMnv</b>	Copenhagen	3/1/00	11/30/00	A
	Brisbane CP	9/16/99	8/31/00			Sydney CP	8/19/99				Paris Geo	2/1/00		A
	Charlotte	10/30/99	5/26/00			Branson	5/28/99	9/30/00	S		Brisbane CP	2/1/00	8/1/00	
	Chicago MSI	10/8/99	5/5/00			Chicago MSI	2/18/00	9/15/00			Brussels	9/22/99	7/31/00	B
	Melbourne CP	9/16/99	8/31/00			Hampton	9/10/98	9/7/00	S		Hastings	3/21/00	6/5/00	A
	Ontario Mills	11/19/99	11/14/00	B		TBAA	Huntsville	1/1/00	12/31/00		Leon Ram	12/31/99	12/31/00	
	Seattle Omni	12/99	6/30/00				Roanoke	7/3/99	7/3/00		Morelia Ram	12/31/99	12/31/00	
	Sydney CP	9/16/99	8/31/00			TF	Taejon MST	12/31/98	12/31/00		Niagara	3/1/00	8/30/00	
	Vancouver SW	10/15/99	3/00	A			Kuala Lumpur IMAX	12/15/99	12/14/00		Philadelphia	1/14/00	6/30/00	
	Vantaa	9/1/99	8/31/00				Taipei AM	7/15/99	7/14/00		Roanoke	7/3/99	7/3/00	
<b>OMATS</b>	Montreal VP	11/5/99	4/30/00	A	<b>TR</b>	Warner Robins	7/92		A	<b>Wildfire</b>	Tampico Ram	12/31/99	12/31/00	
	Paris Geo	11/10/99	2/2/01	B		Wash NASM	7/1/76		A		Fort Lauderdale	3/1/00	1/9/01	B
<b>Ozarks PDF</b>	Branson	1/1/93	12/31/00	A		Baltimore	5/1/99		E		Orlando SC	11/6/99	3/6/00	A
	Roanoke	7/3/99	7/3/00			Kaohsiung	11/9/99	11/8/00	A		Taipei MCRC	7/1/99	6/30/00	
<b>PO</b>	Laie	12/31/91		A		Mobile	9/15/99				Poitiers Imax 3D	5/98	5/00	A
<b>RFTS</b>	Tokorozawa	4/1/97	3/31/00	A		Oulu	4/27/99	4/26/00	A	<b>WOC Wolves</b>	Cape Town	7/1/99	6/30/00	
<b>ROF</b>	Birmingham	12/15/99	6/15/00			Yunelin Hsien 1	1/1/00	12/31/00			Corsicana	2/1/00	6/1/00	A
	Pittsburgh	3/6/00	7/29/00	E	<b>Trex</b>	Adelaide CP	12/10/98	11/14/00			Hampton	1/15/00	7/15/00	A
<b>RSATM S&amp;R</b>	Bochum NeUe	6/15/98	6/14/00	E		Ankara	1/22/00	7/21/00			Hastings	12/7/99	3/20/00	B
	Berlin Disc	10/15/99	4/14/00			Auckland CP	7/28/99	3/31/00			Hull	10/1/99	6/30/00	S
	Bochum NeUe	10/7/99	10/7/00			Barcelona	10/25/99	10/24/00			Jersey City	10/22/99	10/7/00	A
	Dusseldorf NeUe	10/8/99	10/7/00			Bochum NeUe	5/13/99	12/31/00			Louisville	2/17/00	6/17/00	B
	Fort Lauderdale	12/3/99	5/11/00			Bournemouth She	1/1/00	4/30/00			Phoenix	6/1/99	12/14/00	A
	Frankfurt NeUe	10/5/99	10/7/00			Bradford	4/5/99	4/5/00			Quebec	2/23/00	7/11/00	B
	Los Angeles CSC	10/22/99	9/4/00			Brisbane CP	1/22/99	11/14/00			Rochester MSC	3/1/00	7/7/01	
	Myrtle Beach	12/17/99	6/16/00			Charlotte	7/3/99	3/3/00			Saint Louis Arch	5/29/99	5/28/00	A
	Sinsheim	10/1/99	3/31/00			Dusseldorf NeUe	8/31/99	12/31/00			Saint Paul	3/1/00	9/1/01	A
	Hampton	2/12/99	4/30/00			Galveston	12/26/98	3/31/00	A		Seattle PSC 1	1/1/00	3/1/01	B
	Nagashima	9/1/98	8/31/00			Kaohsiung	7/1/99	6/30/00	A		Victoria	9/14/99		A
	Omiya	3/11/00	6/4/00			Melbourne CP	12/3/98	11/14/00		<b>Yell</b>	Wash NASM	9/4/99	6/15/00	E
	Tampa MOSI	12/1/98	9/30/00	S		Milwaukee	12/4/99	6/9/00	A		Paris Geo	10/4/99		S
	Toronto OSC	3/6/98	3/31/02	S		Montpellier Gau	3/24/99	3/23/00			Philadelphia	9/10/99	4/14/00	B
<b>Seasons</b>	Vienna	3/31/00	6/29/00			Munich	7/29/99	4/28/00			Yellowstone	6/94		A
	Norfolk	1/00	9/00			New Orleans	5/1/99	4/1/00		<b>ZC</b>	Toronto OP	10/1/99	5/31/00	S
<b>SFTGS</b>	Berlin Disc	9/99	3/00			Poitiers Imax 3D	2/1/00	1/31/03			Zion	11/1/99	3/31/00	A
	Ontario Mills	2/12/00	11/14/00	A		Regina	6/99	6/00						
<b>SM</b>	Tampico Ram	9/99	10/00			Sinsheim	3/18/99							
	Nakatsugaru	7/98				Sydney CP	12/3/98	11/14/00						
<b>SOA</b>	Dallas AA	2/26/99			<b>TRF</b>	Taipei MCRC	11/1/99	12/31/00						
<b>SOLOE</b>	Houston MNS	7/1/98	6/30/00			Virginia Beach	1/8/99	4/30/01						
	Munich	11/17/99	5/13/00			Cocoa	9/99	5/00						
<b>Speed</b>	Reno Fleisch	1/10/00	5/10/00			Syracuse	10/15/97	4/30/00	S					
	Leon Ram	7/23/99	7/22/00			Quebec	2/17/00		A					
<b>Supespee</b>	Memphis Pink	10/2/99	3/10/00	A		Urushi	8/1/96							
	Morelia Ram	7/23/99	7/23/00			VLBP	Shima	1/96	12/00					
	San Diego RHF	3/1/99	2/28/01	S		WABOS	Copenhagen	6/1/96	9/1/00					
	Syracuse	9/1/97	6/30/02	S			Perth Omni	11/1/97	6/30/00					

## March 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Addison Mar Adelaide CP	Fantasia	1/1/00	4/30/00	A	Baltimore	Amazon	5/21/99	6/30/00	S	Birmingham	Dolphins	3/00	9/00	
	AlienAdv	11/11/99	5/31/00	A		BP		6/30/00	S		MTA	1/1/00		
	CDS	12/24/99				CV	4/19/98	6/30/00	S		ROF	12/15/99	6/15/00	
	E3D	5/20/99	5/00	A		Everest	10/1/98	6/30/00	E		BP	12/18/97	3/1/01	
	Everest	5/8/98	12/31/00			Fantasia	1/1/00	4/30/00	A		E3D	7/99	7/00	
	OG	9/16/99	8/31/00			MOE	5/20/99	6/30/01	A		Imagine	10/16/98	12/31/00	
Aguascalientes Aizuwakamatsu Alamogordo	Trex	12/10/98	11/14/00		Bangkok CP Barcelona	TR	5/1/99		E	L5	8/26/99	8/25/01		
	Fantasia	1/1/00	4/30/00	A		Fantasia	1/1/00	4/30/00	A	LB	10/16/98	12/31/00		
	Urushi	8/1/96				Extreme	5/12/99	5/31/00	A	RSATM	6/15/98	6/14/00	E	
	GP	10/1/99	3/31/00			GP	11/99	5/00		S&R	10/7/99	10/7/00		
	MOE	1/1/00	6/30/00			MOE	4/26/99	4/25/00		Trex	5/13/99	12/31/00		
						Trex	10/25/99	10/24/00						
Anchorage	Alaska	12/15/99	5/15/00		Berlin Disc	AlienAdv	3/00	9/00	B	Boise Edw Boston MOS	Fantasia	1/1/00	4/30/00	A
	MOE	12/99	1/01				Dolphins	3/10/00	9/00					
Ankara	BP	1/22/00	7/21/00			BP	10/2/98	10/1/00	A	MOE	10/1/99	6/30/00		
	Trex	1/22/00	7/21/00			E3D	2/26/99	5/00	A					
Apple Valley Atlanta FMNH	Fantasia	1/1/00	4/30/00	A		Extreme	11/20/99	11/20/00	A	Bournemouth She Bradford	Trex	1/1/00	4/30/00	
	AEK	1/1/00	6/30/00	S		ITD	10/1/99	9/30/00			MOE	10/99	4/00	
	Alaska	9/6/99		A	S&R	10/15/99	4/14/00			Trex	4/5/99	4/5/00		
Auckland CP	Dolphins	3/00	8/00		Berlin Sony	SFTGS	9/99	3/00		Branson	Alaska	5/1/99	4/1/00	A
	E3D	11/99	6/00			AlienAdv	3/00	9/00	A		GC	4/15/99	8/15/00	B
	Extreme	9/15/99	5/30/00	A		DIA	11/15/99	5/14/00			MTM	3/1/98	4/30/00	B
	Trex	7/28/99	3/31/00			MOE	1/00	6/00			Ozarks	1/1/93	12/31/00	A
										T40	5/28/99	9/30/00	S	



Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Brisbane CP	CDS	12/24/99			Fort Lauderdale	Alaska	7/2/99	6/6/00	A	Kitakyushu	DIA	4/20/90	3/31/00	
	E3D	5/20/99	5/00	A		S&R	12/3/99	5/11/00			MTM	4/1/98	3/31/00	
	Galapago	11/3/99	12/31/00			Wildfire	3/1/00	1/9/01	B	Kuala Lumpur IMAX		TF	12/15/99	
	MOE	2/1/00	2/1/01		Fort Worth Frankfurt NeUe	EpicJour	11/6/99	3/15/00	A	Kuala Lumpur NP		12/14/00		
	OG	9/16/99	8/31/00			AEK	8/26/99	6/30/01		Kuwait City	MOE	5/15/99	5/16/00	
	Trex	1/22/99	11/14/00			L5	8/26/99	8/25/00			LS	3/1/00	2/28/01	
Brossard	Whales	2/1/00	8/1/00			S&R	10/5/99	10/7/00		Kyoto	Alaska	3/21/98	2/28/02	
	Fantasia	1/1/00	4/30/00	A	Fresno Edw Galveston	Fantasia	1/1/00	4/30/00	A	Laie	Everest	5/17/99		A
Brussels	Fantasia	1/1/00	4/30/00	A		AlienAdv	3/1/00	9/30/00	B		PO	12/31/91		A
	Whales	9/22/99	7/31/00	B		E3D	5/28/99	5/27/00	A	Langley FP	Fantasia	1/1/00	4/30/00	A
Buffalo Reg	Fantasia	1/1/00	4/30/00	A	Hague	Galapago	12/20/99	6/20/00			Extreme	10/15/99	3/30/00	
	Fantasia	1/1/00	4/30/00	A		Trex	12/26/98	3/31/00	A	Las Vegas Cae	Fantasia	1/1/00	4/30/00	A
Buford Reg	Fantasia	1/1/00	4/30/00	A		AEK	4/12/99	4/11/00	B		Africa	12/3/99	6/3/00	
Calgary EC	GF	9/1/99	6/30/00	B		EpicJour	2/20/00	8/18/00	A	Leon Exp	SupeSpee	7/23/99	7/22/00	
	Alaska	3/19/99	9/18/00	B	Halifax Hampton	IOTS	10/11/99	10/14/00			Whales	12/31/99	12/31/00	
Cape Town	Amazon	1/15/00	7/14/00			Fantasia	1/1/00	4/30/00	A	Lincolnshire Reg Little Rock	Fantasia	1/1/00	4/30/00	A
	Extreme	10/18/99	10/18/00	A		Alaska	10/15/99		E		AEK	9/29/99	9/29/00	
	GC	7/13/98		S		Amazon	10/15/99	4/8/00			Dolphins	3/00	8/00	
	MOF	1/19/00	5/31/00			CV	1/8/99	12/31/00	S		GC	1/10/00	6/1/00	
Cathedral City Charlotte	Wolves	7/1/99	6/30/00		Harrisburg	DIA	4/5/92	6/30/00	S	London BFI	MOE	1/10/00	7/10/00	
	Fantasia	1/1/00	4/30/00	A		L5	1/8/99	6/30/00			Fantasia	1/1/00	4/30/00	A
	Dolphins	3/10/00	9/00			MOE	3/26/99	3/31/00	B		Fantasia	1/1/00	4/30/00	A
	GF	9/99	9/01	S		MTM	9/10/98	6/30/00	S	London Troc	Fantasia	1/1/00	4/30/00	A
	OG	10/30/99	5/26/00		Hastings	SE	2/12/99	4/30/00			Galapago	11/5/99	5/4/00	
	Trex	7/3/99	3/3/00			T90	9/10/98	9/7/00	S	Los Angeles CSC	MOE	1/28/00	8/31/00	
Chattanooga	Dolphins	3/00	11/00			Wolves	1/15/00	7/15/00	A		S&R	10/22/99	9/4/00	
	ITD	4/1/97	5/3/01	B	Hong Kong Honolulu Con Houston Edw Houston MNS	Dolphins	3/00	9/00			Fantasia	1/1/00	4/30/00	A
	LB	5/3/96	5/3/01			GP	9/9/99		A		Fantasia	1/1/00	4/30/00	A
	LS	10/1/99	4/1/00			ITD	9/9/99		E	Louisville	Wolves	2/17/00	6/17/00	B
Cheshire Oaks	Everest	1/14/00	7/13/00			GC	12/7/99	3/20/00	A		Dolphins	3/00	8/00	
	LS	1/14/00	7/13/00		Hull	GC	3/21/00	6/5/00	B	Lubbock	Fantasia	1/1/00	4/30/00	A
Chicago MSI	Dolphins	3/10/00	9/00			Whales	3/21/00	6/5/00	A		Fantasia	1/1/00	4/30/00	A
	OG	10/8/99	5/5/00			Wolves	12/7/99	3/20/00	B	Lucerne	ITD	5/5/99	6/24/00	
Chicago NP	T40	2/18/00	9/15/00			Fantasia	1/1/00	4/30/00	A		MOE	10/28/99	10/28/00	
Cincinnati	Fantasia	1/1/00	4/30/00	A	Houston SCH	Fantasia	1/1/00	4/30/00	A	Melbourne CP	Africa	3/9/00	9/9/00	
	Amazon	2/19/00	6/9/00			Fantasia	1/1/00	4/30/00	A		BP	6/15/99	4/30/00	
Cleveland	IOTS	10/16/99		A		EpicJour	10/15/99	3/31/00	A		CDS	12/24/99		
	Dolphins	3/00	1/01			GF	2/11/00	8/31/00	B		E3D	5/20/99	5/00	A
Cocoa	AEK	11/2/99	10/3/00		Huntsville	MOE	12/4/99	3/31/00		Memphis Pink	Everest	5/98	12/11/00	
	TRF	9/99	5/00			SOLOE	7/1/98	6/30/00			Galapago	11/3/99	12/31/00	
Columbus COSI	MOE	2/5/00	9/7/00			AlienAdv	3/00	5/00	B		OG	9/16/99	8/31/00	
	Fantasia	1/1/00	4/30/00	A		BP	7/30/94	5/31/00		Mexico City Pap Miami	Trex	12/3/98	11/14/00	
Columbus Mar	Everest	1/1/00	12/31/00	A	Hutchinson	DIA	1/18/93	5/31/00	B		Everest	10/2/99	3/10/00	B
	BP	4/5/94	5/15/00	B		DIS	7/30/94	5/31/00			MOE	3/11/00	10/13/00	
Copenhagen	CV	9/2/98		B		HC	6/30/94	5/31/00	B		SupeSpee	10/2/99	3/10/00	A
	Galapago	12/1/99	11/30/00		Huttsville	MTM	6/28/97	12/31/01		Mississauga FP Mobile	Fantasia	1/1/00	4/30/00	A
Corsicana	WABOS	6/1/96	9/1/00			Alaska	7/1/99	3/31/00	A		Fantasia	1/1/00	4/30/00	A
	WAMnv	3/1/00	11/30/00	A		Dolphins	3/10/00	9/00			Amazon	10/2/99	4/7/00	B
	Wolves	2/1/00	6/1/00	A		Extreme	10/22/99	5/30/00	A		Dolphins	3/00	9/00	
Dallas AA	SOA	2/26/99			Indianapolis CMI Indianapolis WR Irvine Edw Jersey City	Wolves	10/1/99	6/30/00	S	Montreal FP Montreal VP	Dolphins	3/11/00	10/6/00	A
	Fantasia	1/1/00	4/30/00	A		DIA	1/1/00	12/31/00			MTM	1/8/00	6/2/00	S
Dallas Cmk	Fantasia	1/1/00	4/30/00	A		DIS	10/1/98	12/31/00	B		Trex	12/4/99	6/9/00	A
	Fantasia	1/1/00	4/30/00	A		MTM	6/3/98	5/1/00			Fantasia	1/1/00	4/30/00	A
Dallas SP	CV	9/1/97	6/1/00	S	Kansas City Sci	TBAA	1/1/00	12/31/00		Munich	AEK	12/20/99	4/9/00	
	Fantasia	1/1/00	4/30/00	A		AEK	9/10/99	3/00			Dolphins	3/00	9/00	
Dearborn	Alaska		3/9/00			DIA	10/7/85	6/17/00	S		TR	9/15/99		
Denver MNH	Amazon	10/8/99	5/25/00	A		Dolphins	3/00	9/00		Monterrey Mex Montpellier Gau	Fantasia	1/1/00	4/30/00	A
	Dolphins	3/10/00	9/00		Kansas City Zoo Kaohsiung	Dolphins	3/00	9/00	A		Extreme	5/5/99	5/31/00	A
Denver UA	Dolphins	3/10/00	10/5/00	A		Everest	10/1/98	3/11/01	B	Morelia Ram	ITD	12/31/99	12/31/00	
	MOE	6/11/99	6/3/00	A		MOE	1/7/00	9/20/00			Trex	3/24/99	3/23/00	
	MTM	2/28/00	3/11/00	F		MTM		12/31/00	S		Fantasia	1/1/00	4/30/00	A
	Fantasia	1/1/00	4/30/00	A	Karlshamn Katoomba	Dolphins	3/10/00	7/13/00			Dolphins	3/00	8/00	
Detroit	Dolphins	3/00	9/00			Fantasia	1/1/00	4/30/00	A	Munich	Galapago	11/5/99	4/30/00	A
Dublin She	Fantasia	1/1/00	4/30/00	A		Fantasia	1/1/00	4/30/00	A		OMATS	11/5/99	4/30/00	
Duluth	Dolphins	3/10/00	9/10/00			IOTS	10/22/99		B		MOE	12/31/99	12/31/00	
	MOE	12/10/99	4/10/00		Kansas City Sci	Wolves	10/22/99	10/7/00	A		SupeSpee	7/23/99	7/23/00	
Dusseldorf NeUe	AEK	3/1/00	2/28/01			Dolphins	3/00	9/00		Munich	Whales	12/31/99	12/31/00	
	E3D	3/25/99	3/25/00	A		MOE	11/10/99	4/00	A		AEK	5/1/99	2/1/01	
	L5	8/26/99	8/25/01			Fantasia	1/1/00	4/30/00	A		BP	11/6/97	12/31/00	B
	S&R	10/8/99	10/7/00		Karlshamn Katoomba	TR	11/9/99	11/8/00	A		Extreme	4/12/99	4/30/00	A
Edmonton FP	Trex	8/31/99	12/31/00			Trex	7/1/99	6/30/00	A		Galapago	2/17/00	8/31/00	
Edmonton SSC	Fantasia	1/1/00	4/30/00	A		MOE	1/14/00	9/14/00	A		Imagine	11/27/97	12/31/00	B
	AEK	2/18/00	2/18/01			LS	8/26/99	8/25/00			LB	11/27/97	12/31/00	B
Edmonton SSC	Dolphins	3/00	8/00			MOE	12/8/99	12/00			MOF	2/15/00	7/14/00	
	MTM	1/9/98	6/30/00											

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Myrtle Beach	SOLOE	11/17/99	5/13/00		Portland	AEK	2/5/99	6/30/00	B	Stockholm	AEK	3/1/00	8/30/01	
	Trex	7/29/99	4/28/00			DIS	5/28/99	9/6/00			Alaska	3/12/99	3/9/00	B
	AlienAdv	3/00	10/00	A		Dolphins	3/00	9/00			Amazon	3/12/99	3/9/00	B
	Dolphins	3/00	3/01			MOE	9/30/99	3/9/00			BP	3/12/99	3/9/00	B
	Extreme	7/1/99	3/31/00	A	Providence	Everest	11/99	3/00			Extreme	3/12/99	3/9/00	B
Nagano Hot	MTA	9/1/99	4/30/00		Puebla	Amazon	1/15/00	7/14/00		IOTS	9/24/99	3/9/00	A	
	S&R	12/17/99	6/16/00		Quebec	E3D	10/26/99	5/00	B	MOE	11/1/99	10/31/00		
	Fantasia	1/1/00	4/30/00	A		UGs	2/17/00		A	Sudbury	Fantasia	1/1/00	4/30/00	A
	Alaska	10/2/98	3/31/00	A		Wolves	2/23/00	7/11/00	B	GF	1/00	12/02	S	
	SE	9/1/98	8/31/00		Regina	Amazon	10/13/99	4/12/00		Sydney CP	CDS	12/24/99		
Nagashima	SM	7/98				Dolphins	3/00	8/00			E3D	5/20/99	5/00	A
Nakatsugaru	Dolphins	3/00	8/00			MOE	12/10/99	9/10/00			Everest	3/15/98	12/31/00	
New Orleans	EpicJour	10/15/99	5/30/00	A		Trex	6/99	6/00			Galapago	11/3/99	12/31/00	
New Rochelle Reg	Trex	5/1/99	4/1/00		Reno Fleisch	Speed	1/10/00	5/10/00			OG	9/16/99	8/31/00	
	Fantasia	1/1/00	4/30/00	A	Richmond FP	Fantasia	1/1/00	4/30/00	A		Sydney	8/19/99		
	Dolphins	3/10/00	9/00		Richmond SMV	Fantasia	1/1/00	4/30/00	A		Trex	12/3/98	11/14/00	
	EpicJour	10/15/99	3/14/00		Roanoke	GC	7/3/99	7/3/00		Syracuse	Amazon	11/6/99	3/4/00	A
	Fantasia	1/1/00	4/30/00	A		MOE	7/3/99	7/3/00			Amazon	3/5/00	5/5/00	B
New York Sony	GC	11/1/99	3/1/00			PDF	7/3/99	7/3/00			DIA	1/26/97	9/1/00	S
	MOE	11/1/99		S		TBAA	7/3/99	7/3/00			Dolphins	3/5/00	9/5/00	A
	Niagara	7/1/86		A		Whales	7/3/99	7/3/00			LS	6/26/99	3/4/00	B
	Whales	3/1/00	8/30/00		Rochester Cmk	Fantasia	1/1/00	4/30/00	A		SupeSpee	9/1/97	6/30/02	S
	LS	6/1/94		A	Rochester MSC	Wolves	3/1/00	7/7/01			TTL	10/15/97	4/30/00	S
Norfolk	Seasons	1/00	9/00		Rotterdam	Fantasia	1/1/00	4/30/00	A	Taejon Earth	Alaska	9/1/99	8/30/00	
Norwalk	ATSOT	3/11/00	6/30/00	E	Sacramento	Fantasia	1/1/00	4/30/00	A	Taejon MST	TBAA	12/31/98	12/31/00	
	Dolphins	3/11/00	6/30/00	A	Saint Augustine	Fantasia	1/1/00	4/30/00	A	Taichung NMNS	MOE	7/1/99	6/30/00	A
	MOE	10/22/99	3/10/00	A	Saint Louis Arch	GAW	3/3/97	5/28/00	A	Taipei AM	MOE	2/99	7/00	
	MOE	3/11/00	6/30/00	B		Wolves	5/29/99	5/28/00	A		MOTM	1/00	12/00	
	MTA	10/22/99	3/10/00	B	Saint Louis SC	GP	9/13/99	6/5/00	B		TF	7/15/99	7/14/00	
Nyack	Fantasia	1/1/00	4/30/00	A	Saint Paul	EpicJour	12/11/99	4/15/00	A	Taipei MCRC	Trex	11/1/99	12/31/00	
Oklahoma City Omni	Dolphins	3/00				Wolves	3/1/00	9/1/01	A	Tampa MOSI	Wildfire	7/1/99	6/30/00	
Omaha	8/00				San Antonio	Alaska	9/99				Africa	12/19/97	9/30/00	S
	Everest	11/1/99	4/30/00	A		Dolphins	3/00	8/00			Alaska	3/17/99	9/30/00	B
	AEK	7/1/98	3/31/00			IOTS	1/21/00	5/21/00			Alaska	12/99	5/25/00	A
	Dolphins	3/00	9/00		San Diego RHF	Dolphins	3/6/00		A		Dolphins	3/17/00	9/30/00	A
	ITD	3/29/98	3/31/00			MOE	10/1/99	8/31/00	S		Everest	10/1/99	3/16/00	S
Omiya	SE	3/11/00	6/4/00			Supespee	3/1/99	2/28/01	S	Tampico Ram	SE	12/1/98	9/30/00	S
Ontario Edw	Fantasia	1/1/00	4/30/00	A	San Francisco	Fantasia	1/1/00	4/30/00	A		MOE	12/31/99	12/31/00	
Ontario Mills	GBR	2/12/00	11/14/00	B	San Jose	Fantasia	1/1/00	4/30/00	A		SFTGS	9/99	10/00	
Orlando Muv	OG	11/19/99	11/14/00	B	Sandy	Everest	11/5/99	5/11/00			Supespee	7/23/99	7/22/00	
	SFTGS	2/12/00	11/14/00	A		GC	3/31/00	6/30/00			Whales	12/31/99	12/31/00	
	Fantasia	1/1/00	4/30/00	A		LS	12/17/99	3/30/00		Tempe	Fantasia	1/1/00	4/30/00	A
	Dolphins	3/10/00	9/00			MOE	11/24/99	6/30/00		Tianjin	Africa	1/1/98	12/31/00	
	Wildfire	11/6/99	3/6/00	A	Santa Clara	AlienAdv	3/00	9/00	A	Tijuana	Fantasia	1/1/00	4/30/00	A
Osaka Sun	Fantasia	1/1/00	4/30/00	A	Sapporo UCI	Fantasia	1/1/00	4/30/00	A	Tokorozawa	RFTS	4/1/97	3/31/00	A
Oslo	Africa	5/99	4/15/00	B	Scottsdale	Closed	6/30/99			Tokyo IMAX	Fantasia	1/1/00	5/7/00	A
Oulu	BP	5/1/99	10/31/00	B	Seattle Omni	EMSH			A	Tokyo TSC	ChanJian	12/4/99	5/28/00	
	Fantasia	1/1/00	4/30/00	A		MOE	3/00	9/00		Toronto FP	Fantasia	1/1/00	4/30/00	A
	TR	4/27/99	4/26/00	A		OG	12/99	6/30/00		Toronto OP	Africa	10/99	9/00	
	Fantasia	1/1/00	4/30/00	A	Seattle PSC 1	Dolphins	3/00	9/00			Amazon	5/1/99	4/30/00	
	Paris Def	MOE	11/18/98	5/18/00	B		IOTS	10/30/99	4/30/00			BP	9/25/97	5/20/00
Paris Geo	OMATS	11/10/99	2/2/01	B	Seattle PSC 2	Wolves	1/1/00	3/1/01	B	Toronto OSC	Dolphins	3/00	8/00	
Pensacola	WAMnv	2/1/00		A	Seoul	Fantasia	1/1/00	4/30/00	A		Everest	1/1/00	12/31/00	
	Yell	10/4/99		S	Seville	Amazon	1/23/00	8/1/00			FEOC	1/00	6/00	S
	DIS	8/1/99	3/9/00		Shenyang	Closed	1/99	7/00			ZC	10/1/99	5/31/00	S
	Dolphins	3/10/00	9/10/00		Shima	GC	1/1/00	1/1/01			GP	11/5/99	7/1/00	A
	MOF	11/8/96		A	Shreveport	VLBP	1/96	12/00			IOTS	1/28/00	7/15/01	
Perth Omni	AEK	3/1/99	6/30/00	B		Dolphins	3/00	8/00			SE	3/6/98	3/31/02	S
Phildadelphia	CV	1/1/97	6/30/00	B	Singapore DC	Everest	7/99	3/00		Townsville	Everest	10/1/99	10/1/00	
	DIS	2/95	6/00	S	Singapore SC	E3D	6/99	5/00			LS	10/1/99	10/1/00	
	IOTS	9/25/99	3/31/00			Dolphins	3/10/00	9/00		Toyohashi	Africa	4/1/98	3/31/00	A
	MOE	12/31/99	6/30/00		Sinsheim	Fantasia	1/1/00	4/30/00	A	Tsuruga	L5	9/1/99	3/31/00	
	WABOS	11/1/97	6/30/00			HD	5/15/98		A	Valencia Edw	Fantasia	1/1/00	4/30/00	A
Phoenix	Whales	1/14/00	6/30/00			ITD	5/15/98	5/20/01	B	Vancouver CN	Fantasia	1/1/00	4/30/00	A
Pittsburgh	Yell	9/10/99	4/14/00	B		L5	10/26/96	5/20/01	B	Vancouver SW	CV	11/7/97	11/7/00	S
Poitiers Imax 3D	Wolves	6/1/99	12/14/00	A		LB	6/98	5/20/01	S		Dolphins	3/00	10/00	
	Africa	10/15/99	3/00	A		S&R	10/1/99	3/31/00			LS	10/15/99	3/00	B
	Dolphins	3/6/00	9/30/00	A	Sioux Falls	Trex	3/18/99				MOE	9/10/99	6/16/00	
	Everest	9/7/99	3/5/00	B	Speyer Imax	MOE	1/27/00	5/26/00			OG	10/15/99	3/00	A
	MOE	5/14/99	6/30/00	A		BP	5/18/95	12/31/00	S	Vantaa	OG	9/1/99	8/31/00	
Poitiers Omni	ROF	3/6/00	7/29/00	E	Spokane	Fantasia	1/1/00	4/30/00	A	Vaughan FP	Fantasia	1/1/00	4/30/00	A
Poitiers Omni	Trex	2/1/00	1/31/03			Fantasia	1/1/00	4/30/00	A	Victoria	Amazon	3/3/00	9/2/00	
	WOC	5/98	5/00	A		Fantasia	1/1/00	4/30/00	A		LS	12/17/99	6/1/00	

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Vienna	Wolves	9/14/99		A	Wash NMNH	AEK	5/12/99	12/31/00	A					
	GF	9/99	3/00	B		Galapago	10/27/99							
	SE	3/31/00	6/29/00		Winnipeg	Dolphins	3/00	10/00						
Villahermosa	Amazon	2/10/00	8/9/00			Fantasia	1/1/00	4/30/00	A					
Virginia Beach	Dolphins	3/00	8/00		Woodridge Cmk	E3D	3/1/00	7/1/00	A					
	EOTS	4/1/98	4/30/01		Yellowstone	Extreme	11/1/99	11/30/00	B					
	FMHG		6/15/00	S		Yell	6/94		A					
	Galapago	1/15/00			Yokohama	E3D	3/1/00	3/1/01	A					
	Imagine	4/1/98	4/30/01		Yunelin Hsien 1	Africa	2/00	1/01						
	ITD	6/15/96	4/30/01			TR	1/1/00	12/31/00						
	LB	6/96	4/01	B	Zion	MOE	11/1/99	4/30/00	B					
	Trex	1/8/99	4/30/01			ZC	11/1/99	3/31/00	A					
	Flyers	7/92		A										
Warner Robins	TF	7/92		A										
Wash NASM	CV	8/8/96		A										
	TF	7/1/76		A										
	Wolves	9/4/99	6/15/00	E										

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	SM	Shirakami Mountains, The	1998	CJI
Africa	Africa: the Serengeti	1994	HMNS	SOA	Spirit of American	1999	870 unk
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SOLOE	Secret of Life on Earth	1996	IMAX
AlienAdv	Alien Adventure	1999	3D nWP	Speed	Speed	1984	MFF
Amazon	Amazon	1997	MFF	SupeSpee	Super Speedway	1997	SLC
ATSOT	Across the Sea of Time	1995	3D SPC	Sydney	Sydney: Story of a City	1999	TBS
BP	Blue Planet	1990	IMAX	T40	Titanica (short)	1992	IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	T90	Titanica (long)	1992	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	TBAA	To Be An Astronaut	1992	870 DCI
CV	Cosmic Voyage	1996	IMAX	TF	To Fly!	1976	MFF
DIA	Dream is Alive, The	1985	IMAX	TR	Thrill Ride	1997	SPC
DIS	Destiny in Space	1993	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Discov	Discoverers, The	1993	MFF	TRF	Tropical Rain Forest	1992	SMM
Dolphins	Dolphins	2000	MFF	TTL	To The Limit	1989	MFF
E3D	Encounter in the Third Dimension	1999	3D nWP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D nWP
EMSH	Eruption of Mount St. Helens	1980	GFC	Urushi	Urushi	1996	GOTO
EOTS	Echoes of the Sun	1990	3D/SOL IMAX	VLBP	Viva La Blanca Paloma	1994	DTI
EpicJour	Epic Journeys: The Great Migrations	1999	HMNS	WABOS	We Are Born of Stars	1985	3D IMAX
Everest	Everest	1998	MFF	WAMnv	Water and Man (new ver.)	2000	XL
Extreme	Extreme	1999	EP	Whales	Whales	1997	DCI
Fantasia	Fantasia 2000	2000	BVP	Wildfire	Wildfire: Feel the Heat	1999	PCI
FEOC	First Emperor of China	1989	MILF	WOC	Wings of Courage	1994	3D SPC
Flyers	Flyers	1982	MFF	Wolves	Wolves	1999	PCI
FMHG	Four Million Houseguests (aka HD)	1997	3D IMAX	Yell	Yellowstone	1994	DCI
Galapago	Galapagos	1999	3D IMAX	ZC	Zion Canyon	1994	WCPI
GAW	Great American West	1996	JQH				
GBR	Great Barrier Reef, The	1981	SMM				
GC	Grand Canyon: The Hidden Secrets	1985	DCI				
GF	Gold Fever	1999	SKF				
GP	Greatest Places	1998	SMM				
HC	Hail Columbia!	1982	IMAX				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
Imagine	Imagine	1994	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	MILF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	OEI				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PDF	Patrouille de France, La (aka Max.Vel.)	1999	DCI				
PO	Polynesian Odyssey	1991	PCC				
RFTS	Reach for the Sky	1993	unk				
ROF	Ring of Fire	1991	SMM				
RSATM	Rolling Stones At the Max	1991	IMAX				
S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX				
SE	Special Effects	1996	IMAX				
Seasons	Seasons	1987	SMM				
SFTGS	Search for the Great Sharks	1992	SMM				

## March 2000 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
75	Fantasia	9	MTM	4	TF	1	EMSH	1	SOA
43	Dolphins	9	Whales	3	Imagine	1	EOTS	1	Speed
41	MOE	8	ITD	3	MOF	1	FEOC	1	Sydney
23	Trex	8	S&R	3	MTA	1	Flyers	1	T90
17	Everest	7	AlienAdv	3	SFTGS	1	FMHG	1	TRF
15	AEK	7	CV	3	TBAA	1	GAW	1	TTL
15	Wolves	7	DIA	3	Wildfire	1	GBR	1	UGs
14	Alaska	6	EpicJour	3	Yell	1	HC	1	Urushi
14	Amazon	6	L5	2	OMATS	1	HD	1	VLBP
13	E3D	6	SE	2	ROF	1	MOTM	1	WOC
12	BP	6		2	SOLOE	1	Niagara		
11	Extreme	SupeSpee		2	T40	1	Ozarks		
10	Galapago	5	DIS	2	WABOS	1	PDF		
10	LS	5	GF	2	WAMnv	1	PO		
10	OG	5	GP	2	ZC	1	RFTS		
9	Africa	5	LB	1	ATSOT	1	RSATM		
9	GC	5	TR	1	ChanJian	1	Seasons		
9	IOTS	4	CDS	1	Discov	1	SM		

# Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

<p>Academy of Canadian Cinema &amp; Television 172 King Street East Toronto, ON M5A 1J3 CANADA Tel: 416-366-2227 Fax: 416-366-8454 <a href="http://www.academy.ca">http://www.academy.ca</a></p> <p>Academy of Motion Picture Arts and Sciences 8949 Wilshire Boulevard Beverly Hills, CA 90211-1972 USA Tel: 310-247-3000 <a href="http://www.oscars.org/">http://www.oscars.org/</a></p> <p>American Museum of Natural History 79th Street and Central Park West New York, NY 10024 USA Tel: 212-769-5000 Fax: 212-769-5233 <a href="http://www.amnh.org/">http://www.amnh.org/</a></p> <p>BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-181-752-4406 Fax: +44-181-752-6555</p> <p>Betriebsgesellschaft mbH Mariahilfer Strasse 212 Vienna, 1140 AUSTRIA Tel: +43-1-894-0101 Fax: +43-1-894-0101-25 <a href="http://www.imax-wien.at">http://www.imax-wien.at</a></p> <p>Blackstone Films, Inc. <b>BFI</b> 5611 South Blackstone Avenue Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951</p> <p>Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Road Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912</p> <p>BRC Imagination Arts, Inc. 2711 Winona Avenue Burbank, CA 91504 USA Tel: 818-841-8084 Fax: 818-841-4996 <a href="http://brcweb.com/home.html">http://brcweb.com/home.html</a></p> <p>British Film Institute IMAX Theater 1 Charlie Chaplin Walk South Bank, Waterloo London, SE1 8XR ENGLAND, UK Tel: +44-171 902 1210 Fax: +44-171 902 1212</p> <p>BTP/SAE 2, rue de Laborde Paris, 75008 FRANCE Tel: +33 1 44 90 44 44 Fax: +33 1 44 90 44 90 <a href="http://www.sefilfrance.fr/sae.htm">http://www.sefilfrance.fr/sae.htm</a></p> <p>Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-6839 USA</p>	<p>Tel: 818-567 5007</p> <p>Burford Holding, plc 20 Thayer St. London, W1M 6DD ENGLAND, UK Tel: +44-171-224-2240 Fax: +44-171-224-1710</p> <p>Carnegie Science Center One Allegheny Avenue Pittsburgh, PA 15212-5850 USA Tel: 412-237-3400 Fax: 412-237-3375 <a href="http://www.csc.cplgh.org/">http://www.csc.cplgh.org/</a></p> <p>Chorion 1 Picadilly Circus London, W1V 7DD ENGLAND, UK Tel: +44-1-71-434-0030 Fax: +44-1-71-434-1413</p> <p>CineGrand Theatre Montreal PO Box 340, Station H Montreal, QC H3G 2L1 CANADA Tel: 514-939-9032 <a href="http://www.showmax.com">http://www.showmax.com</a></p> <p>Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 <a href="http://www.cinemark.com/">http://www.cinemark.com/</a></p> <p>Cinesell Japan, Inc. <b>CJI</b> 1-9-15 Akasaka, Minato-ku Tokyo, 107-0052 JAPAN Tel: +81-3-3582-2691 Fax: +81-3-3589-3209</p> <p>Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-9873</p> <p>Destination Cinema, Inc. <b>DCI</b> 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 <a href="http://www.destinationcinema.com">http://www.destinationcinema.com</a></p> <p>Digital Projection, Inc. 55 Chastain Rd, Suite 115 Kennesaw, GA 30144 USA Tel: 770-420-1350 <a href="http://www.digitalprojection.com">http://www.digitalprojection.com</a></p> <p>Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603</p> <p>Extreme Productions <b>EP</b> 5909 Third St SE Calgary, AB T2H 1K3 CANADA Tel: 403-263-6029 Fax: 403-263-6130</p> <p>First E Productions <b>FEP</b> Hagshulta Vägen 32 Värmdö, 139 34 SWEDEN Tel: +46-857-02-0665 Fax: +46-8-5195-5100</p> <p>Giant Screen Sports <b>GSS</b> 500 Davis St., Suite 1005</p>	<p>Evanson, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145</p> <p>Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza St. Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 <a href="http://www.giantsscreentheater.com">http://www.giantsscreentheater.com</a></p> <p>Goto Optical Manufacturing Co. <b>GOTO</b> 4-16 Yazaki-cho Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p> <p>Graphic Films Corporation <b>GFC</b> 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103</p> <p>Groupe 47 <b>G47</b> 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99</p> <p>H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMAN- NY Tel: +49-89 4525 4741 Fax: +49-89 4525 4747 <a href="http://www.h5b5.com">http://www.h5b5.com</a></p> <p>Heliograph Productions 426 Brigantine Street Byron Bay, NSW 2481 AUSTRALIA Tel: +61-2-6680-8877 Fax: +61-2-6680-8250 <a href="http://www.helio.com.au/index.html">http://www.helio.com.au/index.html</a></p> <p>Hemisferic Avda. Instituto Obrero de Valencia s/n Esq. Autovía de "El Saler" Valencia, 46013 SPAIN Tel: +34-963 355 330 Fax: +34-963 355 331 <a href="http://www.cac.es/">http://www.cac.es/</a></p> <p>Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4725 Fax: 713-523-4125 <a href="http://www.hmns.org/">http://www.hmns.org/</a></p> <p>Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009 Imagica Corporation 2-1-1, Higashi Gotanda Shinagawa-ku Tokyo, 141 JAPAN Tel: +81-3-3280-1280 Fax: +81-3-3280-1364</p> <p>Imagine If 429 Swan Street Richmond, VIC 3121 AUSTRALIA Tel: +61-3-9429-5233 Fax: +61-3-9429-3300</p>	<p>Imax Ltd. <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 <a href="http://www.imax.com/">http://www.imax.com/</a></p> <p>Imax Space Ltd. 45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434</p> <p>IMAX Theatre at Sunset Place 5701 Sunset Dr. Suite 134 South Miami, FL 33143 USA Tel: 305-740-0399 <a href="http://www.imax.com/miami/">http://www.imax.com/miami/</a></p> <p>Iwerks Entertainment <b>IWRK</b> 4540 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-841-7847 <a href="http://www.iwerks.com/">http://www.iwerks.com/</a></p> <p>JQH Film Entertainment, Inc. <b>JQH</b> 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450</p> <p>Large Format Cinema Association 8436 Colonial Drive Stockton, CA 95209-2319 USA Tel: 209-477-2726 Fax: 209-951-8113 <a href="http://lfc.org">http://lfc.org</a></p> <p>Laserium/Laser Images, Inc. 6911 Hayvenhurst Avenue Van Nuys, CA 91406 USA Tel: 818-997-6611 Fax: 818-787-7952 <a href="http://www.laserium.com">http://www.laserium.com</a></p> <p>Lumivision 877 Federal Blvd. Denver, CO 80204 USA Tel: 303-446-0400 Fax: 303-446-0101 <a href="http://www.lumivision.com">http://www.lumivision.com</a></p> <p>MacGillivray Freeman Films, Inc. <b>MPF</b> P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 <a href="http://www.macfreefilms.com/home.html">http://www.macfreefilms.com/home.html</a></p> <p>MegaSystems, Inc. <b>MEGA</b> 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253 <a href="http://www.megasystem.com/">http://www.megasystem.com/</a></p> <p>Motion International Large-Format <b>MILF</b> 465 McGill, 9th floor Montreal, QC H2Y 4A6 CANADA Tel: 514-844-1761 Fax: 514-985-4459</p> <p>MR-Film Auhofstrasse 70</p>	<p>Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715</p> <p>Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465</p> <p>Museum of Discovery and Science 401 Southwest 2nd Street Fort Lauderdale, FL 33312-1707 USA Tel: 954-467-6637 Fax: 954-467-0046 <a href="http://www.mods.org">http://www.mods.org</a></p> <p>Museum of Science and Industry <b>MSI</b> 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 <a href="http://www.msichicago.org/">http://www.msichicago.org/</a></p> <p>N.e.U.e. IMAX-Filmtheater Frankfurt Zeil 112-114 Frankfurt, 60313 GERMANY Tel: +49-69-133848-21 Fax: +49-69-133848-16</p> <p>National Science Foundation 4201 Wilson Blvd. Arlington, VA 22230 USA Tel: 703-306-1234 <a href="http://www.nsf.gov">http://www.nsf.gov</a></p> <p>National Wildlife Productions 8925 Leesburg Pike Vienna, VA 22184 USA Tel: 703-790-4077 Fax: 703-790-4076 <a href="http://www.nwfp.org/nwf/nwfp">http://www.nwfp.org/nwf/nwfp</a></p> <p>North American Museum of Ancient Life 1038 North Industrial Park Drive Orem, UT 84057 USA Tel: 801-226-5330 Fax: 801-226-5382 <a href="http://www.itsnet.com/~western/wplhome.html">http://www.itsnet.com/~western/wplhome.html</a></p> <p>Nova Large Format Films 125 Western Avenue Boston, MA 02134 USA Tel: 617-492-2777 Fax: 617-787-7843 <a href="http://www.wgbb.org">http://www.wgbb.org</a></p> <p>nWave Pictures 3000 Olympic Blvd. Santa Monica, CA 90404 USA Tel: 310-264-4268 Fax: 310-264-4271 <a href="http://www.nwave.com">http://www.nwave.com</a></p> <p>nWave Pictures Distribution <b>nWP</b> 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556</p> <p>Ogden Entertainment, Inc. <b>OEI</b> 2 Pennsylvania Plaza, 25th floor New York, NY 10121 USA Tel: 212-868-6000 Fax: 212-868-5714</p> <p>Primesco Communications, Inc.</p>	<p><b>PCI</b> 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANADA Tel: 514-874-9551 Fax: 514-874-9068 <a href="http://www.primesco.com">http://www.primesco.com</a></p> <p>Principal Media Group Picture House 65 Hopton Street, Banskide London, SE1 9LR ENGLAND, UK Tel: +44-171-928-9882 Fax: +44-171-928-9886 <a href="http://www.principalmedia.com/">http://www.principalmedia.com/</a></p> <p>Productions Pascal Blais, Inc. 1155 rue Wellington Montreal, QC H3C 1V9 CANADA Tel: 514-989-9772 Fax: 514-989-7018</p> <p>Reuben H. Fleet Science Center P.O. Box 33303 San Diego, CA 92163 USA Tel: 619-238-1233 Fax: 619-685-5771 <a href="http://www.rhfleet.org/">http://www.rhfleet.org/</a></p> <p>Rigaud Production 19 rue de L'Eglise Puteaux, 92800 FRANCE Tel: +33-1 40 99 12 18 Fax: +33-1 40 99 13 11</p> <p>Safeguard Scientifics, Inc. 800 The Safeguard Building 435 Devon Park Drive Wayne, PA 19087 USA Tel: 888-733-1200 Fax: 610-293-0601 <a href="http://www.safeguard.com/">http://www.safeguard.com/</a></p> <p>Science Museum of Minnesota <b>SMM</b> 120 W. Kellogg Blvd. Saint Paul, MN 55102 USA Tel: 651-221-4504 Fax: 651-221-9433 <a href="http://www.smm.org/">http://www.smm.org/</a></p> <p>Science Museum, National Museum of Science &amp; Industry Exhibition Road, South Kensington London, SW7 2DD ENGLAND, UK</p> <p>Showscan Entertainment Inc. 3939 Landmark Street Culver City, CA 90232-2315 USA Tel: 310-558-0150 Fax: 310-559-7984 <a href="http://www.showscan.com">http://www.showscan.com</a></p> <p>SK Films, Inc. <b>SKF</b> 264-B Adelaide Street East Toronto, ON M5A 1N1 CANADA Tel: 416-363-1411 Fax: 416-363-1428</p> <p>Sky East, Inc. <b>SEI</b> Mita Higashimori Bldg. Suite 401 2-13-9 Mita, Minato-ku Tokyo, 108-0073 JAPAN Tel: +81-3 3798-1118 Fax: +81-3 3798-1125</p> <p>Sky High Entertainment, Inc. <b>SHE</b> 840 Begin Street Quebec, QC G1S 4R1 CANADA</p>
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## Directory, cont'd

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Fax: 418-682-1655  
<http://www.ultimategcs.com>

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655 Broadway, Suite 475  
Denver, CO 80203 USA  
Tel: 303-572-0207  
Fax: 303-572-0208  
<http://www.slingshotent.com>

Sony Pictures Classics, Large  
Format **SPC**  
550 Madison Avenue, 8th Floor  
New York, NY 10022 USA  
Tel: 212-833-8391  
Fax: 212-833-8570

SpaceCam Systems, Inc.  
31111 Via Colinas, Ste 201  
Westlake Village, CA 91362 USA  
Tel: 818-889-6060  
Fax: 818-889-6062  
<http://www.spacecam.com>

Stephen Low Company **SLC**  
795 Carson Ave, Suite 6  
Dorval, QC H9S 1L7 CANADA  
Tel: 514-633-6036  
Fax: 514-633-6035

Suez Lyonnaise des Eaux  
1, rue d'Astorg  
Paris, 75008 FRANCE  
Tel: +33-1-40 06 64 07  
Fax: +33-1-40 06 66 86  
<http://www.suez-lyonnaise-eaux.fr>  
Summerhays Films, Inc.  
13234 Polvera Avenue  
San Diego, CA 92128 USA  
Tel: 858-674-6000  
Fax: 858-674-6006

TAARNA Studios  
305 de la Commune Ouest, Suite  
100  
Montreal, QC H2Y 2E1 CANADA  
Tel: 514-844-8448  
Fax: 514-811-8844

Tech Museum of Innovation  
145 West San Carlos Street  
San Jose, CA 95113 USA  
Tel: 408-294-8324  
Fax: 408-279-7167  
<http://www.thetech.org/>

Texas State History Museum  
201 E. 14th Street, Suite 950  
PO Box 13286  
Austin, TX 78701 USA  
Tel: 512-463-5425  
Fax: 512-475-3366

Total Big Screen Distribution Pty  
Ltd. **TBS**  
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Sydney, NSW 2039 AUSTRALIA  
Tel: +61-2-9555-9466  
Fax: +61-2-9555-7979

United Cinemas International, Ltd.  
Lee House, 90 Great Bridgewater  
Street  
Manchester, M1 5EW ENG-  
LAND, UK  
Tel: +44-1635-569302  
[http://www.uci-cinemas.co.uk/  
index.html](http://www.uci-cinemas.co.uk/index.html)

Vivendi  
42, avenue de Friedland  
Paris, 75380 FRANCE  
Tel: +33 1 71 71 10 00  
Fax: +33 1 71 71 11 79  
<http://www.vivendi.com>

Warner Village Cinemas  
Warner House  
98 Theobalds Road  
London, WC1X 8WB ENGLAND,  
UK  
Tel: +44-171-465-4035

Westmorland Film Ltd.  
Westmorland Place  
Orton, Penrith CA10 3SB ENG-  
LAND, UK  
Tel: +44-1539-624511  
Fax: +44-1539-624928

White Mountain Films  
165 East 80th Street  
New York, NY 10021 USA  
Tel: 212-249-6508  
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH  
Sankt-Veit-Strasse 4  
Munich, Bavaria D-81672 GER-  
MANY  
Tel: +49-89-43606-464  
Fax: +49-89-43606-487  
<http://www.bogner.com>

Wire Frame Films. Ltd.  
110 Spadina Ave, Suite 801  
Toronto, ON M5V 2K4 CANADA  
Tel: 416-364-8211  
Fax: 416-364-5512

World Cinemax Productions, Inc.  
**WCPI**

130 North Butte Street, Suite A  
Willows, CA 95988 USA  
Tel: 530-934-8827  
Fax: 530-934-3061

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Working within our Artist's Journey exhibit, you will be responsible for the operation and maintenance of the projection and show operating systems. To qualify, you must have at least 2 years of experience in the projection field with specific hands-on experience with 35 and 70mm projection systems, film loop storage cabinets and their maintenance. This includes experience with inspections and repairs of projection-related equipment, maintaining accurate records of the maintenance, and accountability for keeping equipment in excellent condition. A minimum of a H.S. diploma is required. Relevant certificates and/or licenses are preferred.

For immediate consideration for one of the above opportunities, please send your resume to [jobs@experience.org](mailto:jobs@experience.org) or EMP  
Attn: Recruiting

P.O. Box 1258  
Bellevue, WA 98009  
Please indicate which position you are applying for in the subject header and/or cover letter.

We provide our employees with a competitive compensation and a comprehensive benefits package within a unique, community-focused work environment. Experience Music Project is a 501(c)(3) nonprofit organization and an equal opportunity employer. To learn more about the EMP, please visit our Web site at: [www.emplive.com](http://www.emplive.com)

#### Multiple Positions Giant Screen Sports,

a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release this year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

Giant Screen Sports  
500 Davis St., Ste 1005  
Evanston, IL 60201  
847-475-9140  
Fax: 847-475-9145

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# SHORTS

## OMATS nominated for Oscar®

*The Old Man and the Sea* has been nominated for an Academy Award™ in the Short Animated Film category, the only LF film to receive a nomination this year. It is the third Oscar nomination for director **Alexander Petrov**, who hand-painted the 20-minute film's 29,000 frames in oil on glass. The film was produced by **Bernard Lajoie** of Montreal's **Productions Pascal Blais** and **Tatsuo Shimamura** of **Imagica Corp.** of Japan. It is distributed by **Ogden Entertainment, Inc.**

The 72<sup>nd</sup> Academy Awards® ceremony will be held in Los Angeles on March 26 and broadcast in the US on ABC.

In late January, the film's live action prologue, *Hemingway: A Portrait*, won a Genie award from the **Academy of Canadian Cinema and Television** as Best Short Documentary.

## Miami IMAX sued over rent

According to a report in the *Miami Herald*, the **IMAX Theatre at Sunset Place** in Miami is being sued for non-payment of rent by the owners of the Shops at Sunset Place, the shopping mall in which the theater is located. The theater, which opened in January 1999, is owned and operated by **Imax Ltd.**

The *Herald* article states that the suit filed by Bakery Associates of Florida alleges that Imax has failed to pay rent since Dec. 1, 1999, and owes \$90,000. Imax was reportedly notified on Jan. 11 that it was delinquent and given ten days to pay or face litigation. The theater's 25-year lease provides for an annual rent of \$475,000 for the first five years, with increases in subsequent years.

The theater has reportedly been performing below expectations, a fact some have blamed on its standalone setting in a less than ideal location within the mall, which also houses a separate AMC megaplex.

Imax's **Victoria Dinnick** told *MaxImage!* at the end of February that the matter was

"an ordinary commercial dispute" and had been settled, but declined to give any details. We were unable to reach representatives of the landlord by press time.

## Trocadero IMAX in London sold

**Chorion**, operators of the London's **Pepsi IMAX Theatre** and the **Trocadero** entertainment center in which it is located, have sold the complex to **Burford Holdings**, the building's owner. The fate of the theater remains uncertain, although rumors are circulating that the 300-seat 3D house will soon be closed.

Burford formed Chorion's predecessor



*The Old Man and the Sea* is nominated for the Oscar for Best Animated Short.

company in 1997 to operate the **Trocadero**, a leisure center that includes shops and a Segaworld video game arcade. But from the start, virtually none of the businesses, including the IMAX theater, performed up to expectations. Losses this year for all of the businesses in the **Trocadero** were projected to exceed £7.8 million (US\$12.42 million).

In a complex sale transaction, Burford is returning £12.8 million (\$20.39 million) in rental deposits to Chorion, while Chorion pays Burford £7.2 million (\$11.47 million) to break its rental agreement seven years early.

The **Pepsi IMAX** was the first LF theater in the English capital and the only one until the **BFI IMAX Theatre** (2D) opened last May. London's **Science Museum** will open a 3D IMAX theater this June.

## Baltimore to convert to 3D

The **Maryland Science Center** in Baltimore, MD, announced in early February that it will convert its 13-year-old IMAX theater to IMAX 3D® later this year. It is only the second institutional IMAX theater, after the **Museum of Discovery and Science** in Ft. Lauderdale, FL, to make this conversion. New seats, screen, and sound system will be installed at the same time. The process will close the theater for about two weeks beginning in early September.

The conversion is one of the first steps the center is taking to reshape and redesign the facility, the culmination of which will be a new US\$36 million wing with 60,000 square feet (5,500 square meters) of exhibit space opening in 2002 or 2003.

## Cinemark begins Web ticketing

Cinema chain **Cinemark USA**, which owns three IMAX 3D theaters and has plans for at least seven more, has launched a Web-based ticket selling system. The Plano, TX-based company has been testing the site since

December at theaters in Dallas (including the IMAX theater there), and will expand the system nationwide within a few months.

Cinemark plans to offer other advanced remote ticket selling options such as wireless ordering via cell phones and personal digital assistants like the Palm Pilot VII.

## LFCA has new conference HQ

The **Large Format Cinema Association** has a new conference coordinator and headquarters. The new address is:

LFCA 2000 Headquarters  
c/o California Event Productions  
28241 Crown Valley Parkway  
Laguna Niquel, CA 92677 USA  
Tel: 949-831-1142  
Fax: 949-831-4948

(See **SHORTS** on page 7)